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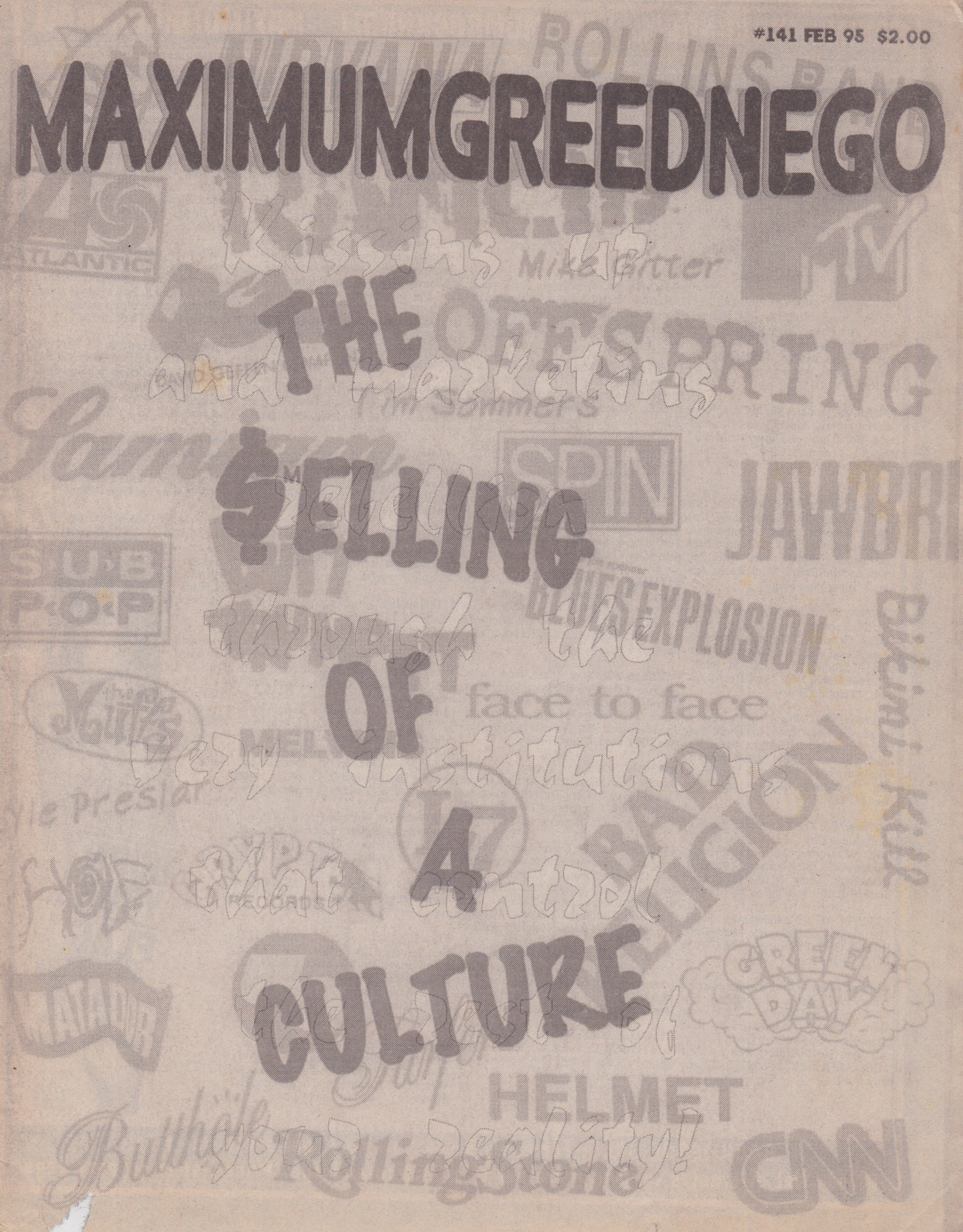
ROLLINS BAND
NIRVANA
ATLANTIC
MTV
Mike Pinter
THE OFFSPRING
Tim Sommer's
SPIN
JAWBR
SUB POP
BLUES EXPLOSION
Bikini Kill
face to face
The Muffs
Presley
BAD RELIGION
GREEN DAY
MATADOR
HELMET
Butthole
Rolling Stone
CNN

THE $ELLING OF 4 CULTURE

Kissing up and marketing rebellion through the very institutions that control [illegible] your reality!

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, "Chumawamba on Northern Ireland."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Grups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

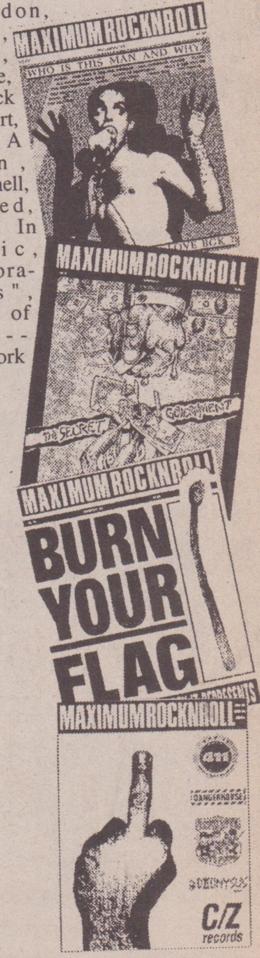
#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#140/Jan 95. Gaunt, Siren, Buttafuoco, Zoinks, En Guard, Abdomen, Gloo Girls, With Authority, Los Huevos, Scared Of Chaka, Immoral Squad, Dog Food Five, A-10, "Putting On Gigs Pt3".

#141/Feb 95. Universal Order Of Armageddon, Spazz, Sillies, No Knife, Ida, Black Fork, Bert, Bons A Rien, Lawnsmell, Fondled, Drunk In Public, "Corporations", "Roots of Punk--New York Dolls".



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COVER: Tim Yo

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Phone (415)648-3561
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HEY BANDS!!!

If you're in a punk band, a garage punk band, or a punk hardcore band, and you haven't had an interview in MRR yet- don't sit around waiting!!!

It's up to you to get it done. Get your thumb out of your ass and find somebody locally who can put an interview together. Or, if you're not in a band, but know one that deserves some attention, get in their face and get it planned. Then type it up (preferably on a 3 1/2" computer disc) and send it in along with some pics, a logo, and other recommended graphics for us to assemble.

And while you're at it, take a look at the back cover of this issue and send in a listing for Book Your Own Fucking Life #4!

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CKDU	Halifax, NS
97.5FM	Saturday 11:30PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Sunday 5PM
KDVS	Davis, CA
90.3FM	Friday 9PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WNCI	New London, CT
91.1FM	Saturday 3AM
WPRK	Winter Park, FL
91.5FM	Thursday 8PM
WSPN	Saratoga Springs, NY
91.1FM	Monday 1AM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
WXAC	Reading, PA
call station	
Free Radio	Berkeley, CA
104.1FM	Monday 9PM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

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TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

V/A-Big Pants Waste Precious Fabric-CD
GOOD RIDDANCE-Decoy-EP
HELLNATION-Cancer Ornament-EP
Greedy Bastard-#11-zine
V/A-This Berkeley Not West Bay-EP
ACAO DIRECTA-Baseado Em Fato Reais-LP
No Idea-#11-zine
Extent-#4-zine
V/A-Reconstruction-LP
Blow My Colon-#1-zine

SUZANNE BARTCHY

VINDICTIVES-Leave Home-LP
HEAD-Street Level Assault-12"
RAZZELS-Booger-CD
TIKI MEN-Sneak A drink-EP
THE WAY-Fascist Scum-CD
THE FEELERS-Best Of Times-EP
MAN OR ASTROMAN?-Brains Of The Cosmos-EP
TEEN IDOLS-Nightmares-EP
THE KAISERS-In Step With....-LP
SOLID STATESMEN-Melodies Of Man, Machine...-EP

REMA YOUNG

FONDLED/TITO O'TITO BAND-split EP
THE QUEERS-Suck This-LP
THE RICKETS-Destroy Olympia-EP
HASIL ADKINS-Chicken Shake-EP
SOLID STATESMEN-Melodies Of Man, Machine...-EP
MAN OR ASTROMAN?-Brains Of The Cosmos-EP
HEAD-Street Level Assault-12"
TIKI MEN-Sneak A Drink-EP
JOE ALCOHOL-Unfortunate MF-EP
HOCKEY TEETH-Jesus Saves-EP

KARIN GEMBUS

AGE-12"
CALM-live in Oakland
CITIZEN FISH-live at Gilman
HUGGY BEAR-Weaponry Listens...-LP
CARBOMB-Young Heart Attack-EP
SYMPTOM OF ISAAC-EP
LOD CRUDOS-live in Oakland
BICKER/ARTLESS MOTIVES-split LP
TEEN ANGELS-EP
Too Far-#14-zine

CHRIS HARVEY

HASIL ADKINS-Chicken Shake-EP
THE BASSHOLES-Haunted Hill-LP
5.6.7.8's-CD
MYSTREATED-Don't Do That-EP
SWINGIN' NECKBREAKERS-I'm In Love-45
THEE CYBERMEN-Got A Groove-EP
DAXLS-Go Way Out-EP
JOE ALCOHOL-Unfortunate MF-EP
ROSEMARYS BILLYGOAT-Pizza Of Darkness-EP
TIKI MEN-Sneak A Drink-EP

MICHELLE HAUNOLD

KLAMYDIA/DIE SCHWARZEN SHAFE-split LP
VINDICTIVES-Leave Home-LP
TEEN IDOLS-Nightmares-EP
HORMONES-Sell Out Young-EP
CAR THIEVES/SUPERCHARGER-split EP
HEAD-Street Level Assault-12"
V/A-Happy Birthday Baby Jesus Vol 2-10"
PHANTOM RATS-See You Tonight-EP
THE QUEERS-Suck This-LP/MYSTREATED-EP
RICKETS-both EPs

CAROLYN KEDDY

HOT CORN GIRLS-Look At My Bum-CD
FONDLED/TITO O'TITO BAND-split EP
STEEL WOOL-Lucky Boy-EP/BASSHOLES-LP
GAUNT-I Can See Your Mom-LP
SOLID STATESMEN-Melodies Of Man, Machine...-EP
X-RAYS-Booze & Speed-EP
HUMPERS-Fast Fucked & Furious-EP
KILLER BARBIES-I Wanna Live...-45
HEAD-Street Level Assault-12"
JACK O'FIRE-Green Onions-45

RAY LUJAN

THE QUEERS-Suck This-12"
NAR-The Belgian Gambit-EP
THE GAIN-Quadroburbia-EP
RUGRAT-Bulltaco-EP/Probe-#4-zine
HEAD-Street Level Assault-12"
POTBELLY/STAND GT-split 45
TEEN IDOLS-Nightmares-EP
88 FINGERS LOUIE-Wanted-EP
GOOD RIDDANCE-Decoy-EP/BRACKET-Sticky...-EP
THE KINDRED-Love No More-45

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TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release. We no longer review tapes.

TIMOJHEN MARK

- AGE-Confusion-12"/ZONE-EP
- DEFORMED CONSCIENCE/3 WAY CUM-split EP
- HELLNATION-Cancer Ornament-EP
- MULE SKINNER-Servitude-EP
- TOTALITAR-Sin Egen-CD
- APT 3G-New Hope-CD
- GAUNT-I Can See-LP/V/A-Big Pants-CD
- INSANE YOUTH-Not Give-EP
- THE QUEERS-Suck This-LP
- URANUS/IMMORAL SQUAD-EP

SMELLY MUSTAFA

- RKL-Riches To Rags-LP
- HASIL ADKINS-Chicken Shake-45
- TRICK BABYS-Last Chance Man-45
- BEEFHEAD-Hit Your Orgasmic Trigger-EP
- PUSSY CRUSH-Tormenting...-LP
- NO EMPATHY-You're So Smart-3xEP
- JACK O'FIRE-Soul Music 101-45
- RENT BOY ASSASSINS/PHANTOM PREGS-split EP
- HUMPERS-Fast Fucked & Furious-EP
- JAWAS-What Goes Ha Ha Bonk?-EP

NEIL NORDSTROM

- PATARENI/AGATHOCLES-split EP
- DISCORDANCE AXIS/DEF MASTER-split EP
- POWER OF IDEA-EP
- AGE-12"/SINK-Sad But True-EP
- HC 137-Made In Go-LP
- MULE SKINNER-Servitude-EP
- DBX-Another Nightmare-EP
- DEFORMED CONSCIENCE/3 WAY CUM-split EP
- URANUS/IMMORAL SQUAD-split EP
- INSANE YOUTH-Bloodstained Wartriors-EP

JEFF RANDOM

- V/A-Happy Birthday Baby Jesus Vol 2-10"
- TIKI MEN-Sneak A Drink With The...-EP
- HUMPERS-Fast Fucked & Furious-EP
- GAUNT-I Can See Your Mom From Here-LP
- RICKETS-I Can't Find My Beer-45
- MORAL CRUX-I Was A Teenage Teenager-LP
- JACK O'FIRE-Green Onions-45
- MAD PARADE-Flowers Of Evil-45
- THE SQUARES-LP
- CAR THIEVES/SUPERCHARGER-split EP

BRUCE ROEHRS

- HEAD-Street Level Assault-12"
- BRISTLES-General Annihilation-EP
- HORMONES-Sell Out Young-EP
- GAUNT-I Can See Your Mom-LP
- RICKETS-I Can't Find My Beer-EP
- THE QUEERS-Suck This-12"
- SWINGIN' UTTERS/UK SUBS-split EP
- HUMPERS-Fast Fucked & Furious-EP
- FONDLED/TITO O'TITO BAND-split EP
- PHANTOM RATS-See You Tonight-EP

KEN SANDERSON

- THE QUEERS-Suck This-12"
- DEFORMED CONSCIENCE/3 WAY CUM-split EP
- V/A-Big Pants Waste Precious Fabric-CD
- ZONE-Win Back To Sanity-EP/DBX-EP
- ULTIMO RESORTE-Post Mortem-LP
- V/A-Really Fast Vol 9-LP
- INSANE YOUTH-Not Give A Damn-EP
- SLACKERS-EP
- STEEL WOOL-Lucky Boy-LP
- HELLNATION-Cancer Ornament-EP

JON VON

- PHANTOM RATS-See You Tonite-EP
- BUM/FIFI & THE MACH III-split 45
- TIKI MEN-Sneak A Drink-EP
- SWINGIN' NECKBREAKERS-I'm In Love-45
- KILLER BARBIES-Elvis Live-EP
- JOE ALCOHOL-Unfortunate MF-EP
- HEAD-Street Level-12"/5.6.7.8's-CD
- THE QUEERS-Suck This-LP
- SONS OF HERCULES-Tight Fit-EP
- FEELERS-Best Of Times-EP

TIM YOHANNAN

- HEAD-Street Level Assault-12"
- FONDLED/TITO O'TITO BAND-split EP
- THE QUEERS-Suck This-12"
- RICKETS-I Can't Find My Beer-EP
- HORMONES-Sell Out Young-EP
- PHANTOM RATS-See You Tonight-EP
- PASTE-Today We Learned-LP
- BRISTLES-General Annihilation-EP
- NO EMPATHY/LUNKHEAD-split EP
- PUSSY CRUSH-Tormenting...-LP

ZINE SHITWORKERS

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Matt Average
Jerry Booth
Enrico Cadena
Steve Chamberlain
Carrie Crawford
Lali Donovan
Jodi Feldman
Karin Gembus
Lance Hahn
Chris Harvey
Jeff Heermann
Ayn Imperato
Jux
Carolyn Keddy
Missy LaVallee
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Jukka Sateri
Rick Seibert
Le Bouffon
Mercedes
Brian Zero

ZINE COORDINATOR

Tim Yohannan

TooMany
RECORDS

TOP 5

HAMM'S 12 PACK $3.49 WITH A $1.50 REBATE
ZEKE CD
ONE BEER SHORT COMP 7"
PROBE #4 ZINE
SCHLONG/RUINS 7"
THE FLIES LIVE $ 7"

THAT GREEN DAY POSTER FOR $3.99 AT PAYLESS DRUGS WITH MY LOGO ON IT. GREEN DAY T SHIRTS FOR $20 WITH MY LOGO ON 'EM (I DIDNT COPYRIGHT IT, THE CORPORATION DID!)

BOTTOM 5

NEW

- "ONE BEER SHORT OF A SIX PACK" COMP 7" w/ SCHLONG, GRIMPLE + 4 $3
- SOCKEYE "RETARDS..." LP $6
- NO IDEA ZINE #11 w/CD COMP with JCHURCH, NE'ER DO WELLS, DROP DEAD... $5
- "SONGS ABOUT DRINKING" DOUBLE LP w/ WRETCHED ONES, BLANKS 77, ELMER, THE FUMES, SHIT SMELL, NO KILL I + 32 $8
- NAR/LIZARDS SPLIT LP REPRESS $6

FACE DOWN (SANTE FE, NM) SPRING TOUR TOMMY OR TED 505 820 7136

LIST ALTERNATES !!!

ALL YOU CAN EAT/HICKEY 7" $3
BOYCOTT "BARBIE" 7" $3
CURBS 'SLACKER' 7" $3
COUNTER CLOCK 'WRONG DIAGONAL' 7" $3
ELMER / 3 FINGER SPREAD 7" $3
FALSE SACRAMENT 'PARADIGM' 7" $2.50
FLIES 'VENUS MAN TRAP' 7" $3
FUMES 'SHUCKING SHELLS' 7" $3
GNP / JERMFLUX 7" $3
GRUPS 'BUILDINGS' 7" $3
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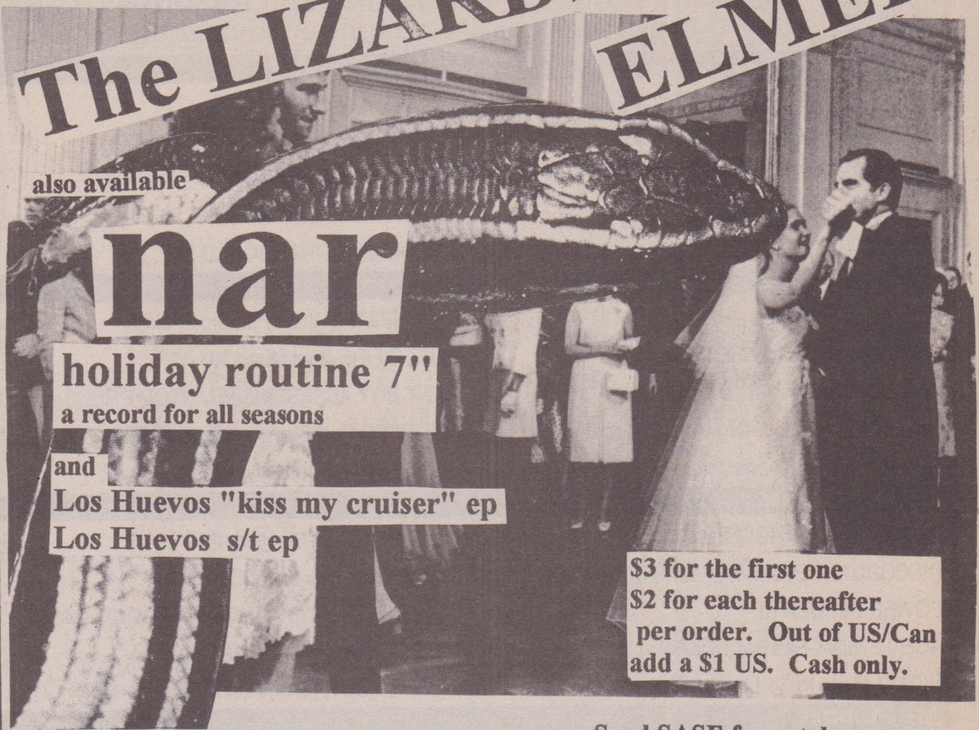

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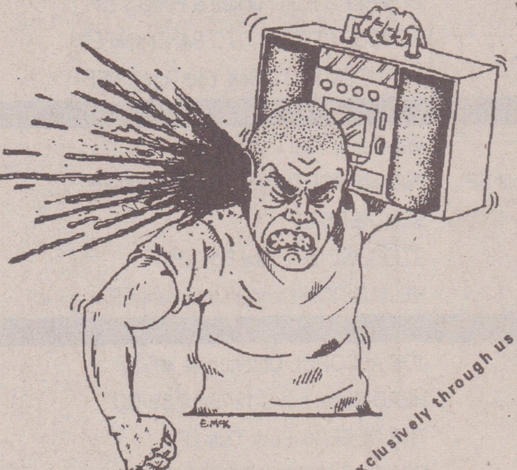

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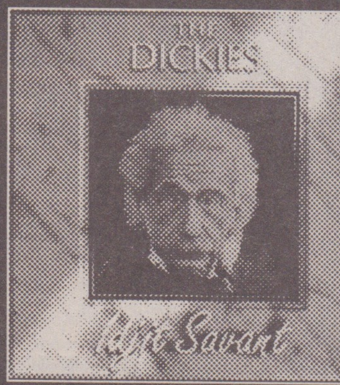

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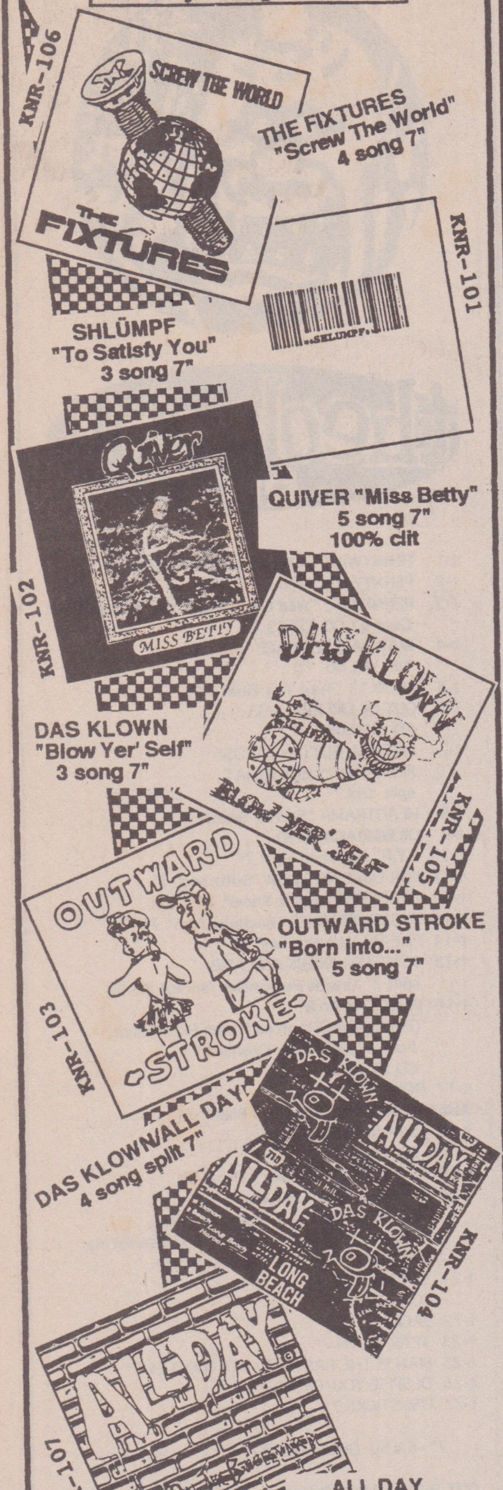

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A

Dear Maximum Rock n Roll,

Just felt the need to drop a line to thank staff writer, Stinky, for his poignant review of the split EP featuring San Francisco's only punk bands, All You Can Eat and Hickey. I'd also hoped to clear a few misconceptions about the aforementioned record. First off, we personally prefer outdoor sports such as fishing and skeet shooting to the childish tirade of punk rock,however we found that our little EP does in fact float rendering it practically useless as a fishing weight, as for skeet shooting, our personal experience tells us that Rancid 10"s work a hell of a lot better than our tiny unassuming little record. Devon Morf, so distraught by Stinky's lack of knowledge in this area, has taken to dressing like a farmer and beating up girls. The rest of us, however, still think he is the greatest thing since the Dwarves, and we ain't just saying that because he writes for a big ol' magazine neither. Stinky, if you read this, we'd love to play with your prestigious band perhaps the next time you open for Mr. Bungle or the Melvins. Kiss, kiss,

All You Can Eat & Hickey, collectively: The U.S. Hugs

B

Dear MRR Columnists,

The "relationship issue" left me astounded. Astound-diddley-ounded. You people have sex? You think being sexy is good?!? What an utterly old-fashioned, reactionary, fuddy duddy corporate sell out attitude. MRR is *the* hard line, independent zine, where liking Rolling Stone, Warner Brothers, or even Rancid is considered laughably conservative, right?

But when it comes to FORNICATION, turn around and say "Hey, good idea!" and line yourselves up with the whole Sharon Stone, Fabio, Playboy, MTV, jiggle, Winona Ryder-with-no-shirt-on, Porky's II, fuckin, silicone implant media death frenzy!! The hypocrisy is appalling. Several columnists tried to justify horniness, saying it's "natural" to want sex, but hasn't biological essentialism always been the tool of the right wing? Example: "Women shouldn't hold public office because they have PMS, which makes them too emotional" or "The poor deserve it because social Darwinism dictates that only the strong survive." Any righteous punk would see these statements as blithering Nazi hogwash. But when The Man says SEX is good (to support his billion dollar 'entertainment industry') you believe him. Unwitting dupes... Punk rock lackeys, yes, Lackeys of the man.

But wait! I hear a whiner! Someone saying "That meddlesome fellow is confusing sex in advertising with real sex." What in the Sam Hill is real sex?? No one has or will ever have real (unmediated, spontaneous) sex. Allow me to demonstrate why: In high school, we were taught, "Play football, drink beer, drive big truck, dig Bon Jovi, get 'laid'." Hundreds of guys did. Who is the motherfucker dumb enough to suggest that these guys had a biological drive to 'really' buy a big truck and 'really' dig 'Slippery When Wet?' These jock halfwits were just following their cultural programming like robots. If you want to be a conformist and 'get laid' too, go ahead, but just give up on this punk rock shit first. But with the pigskin and the MegaBass minitruck and make things easier for everyone.

Oh-how about this one- this is a good whiner right here: "How dare some anti-sex prude tell me not to fuck! I'll fuck anyone i want to, when i want, to; "If it feels good, do it", that's my motto! I won't follow sexual rules 'cus I'm a rebellious punk, and my favorite band is Adjective Noun! Oh no, poor whiner!! You just demonstrated that you are 100 percent hippy!! that 'sexual revolution' shit was tired before bellbottoms and farout God's-eyes even caught on, kid. Can you imagine someone saying, "I'm gonna wear my velvet, peace-symbol bellbottoms any time i want to, cus I'm a rebellious punk, and slam at every Adjective Noun show"?? They'd be laughed out of the, uh, the place.

I'm sure Mr. "Light My Fire" hippy sex god Jim Morrison would be proud of Ben Weasel's manly appetites, but I don't want to hear about what gives him a boner. I'm not Chuck Woolery, kid. In fact, Chuck doesn't even read MRR anymore, so why bring him up. Hippies have, historically, been about Peace and Love, co-ops, "Let's all get together and love one another right now" and Shit. Whereas punks are "Hate and War", "Conflict", "I Think You're Shit," and shit. But you so-called punk columnists want to turn back the lock, and become hair farming, Woodstock mud orgy chumps.

Real rebellion, against hippy love-ins, against the corporate greed "I'm-too-sexy-for-Oliver-Stone's-asshole" Media Overlords , is in REJECTION. Watch "Who's Afraid Of Virginia Woolf" for inspiration. Liz Taylor is punker than all you guys, cus she's the Earth Mother, and you're all a bunch of Flops. She gets 'em good and drunk and then laughs at 'em when they can't get it up. All that shit. "You're not MAN ENOUGH!" Get INTO IT. Take your squeeze to a fancy restaurant, and in the middle of dinner start screaming "You never knew how to FUCK WORTH A SHIT. YOUR DICK IS WAY TOO SMALL TO SATISFY ANYONE. ITS PATHETIC!!" (I'm not excluding lesbians and straight guys here; it's way more humiliating to say this to someone who doesn't even have a dick.) I mean, reject in the most balls-out way until no one will go out with you. Then you're kind of fucked, unless they start copying you and starting a rejection "scene." Being the Top Dog, you'll be the one to beat, right? You'll have people asking you out every night, hoping they can dump you before you brutally dog them! BAM!! Complete Quick Draw McGraw!!! GET INTO IT. I'm way fuckin' into it, baby. I'm not just talking shit here; I make sure only to have crushes on the most aloof, standoffish, or stuck-up gals so as to ensure that they mercilessly dog me every time we meet. After, all if you really like someone you want the best for them! Since total rejection is best, LET EM SLAG ME. I'm happy to help them rise above traditional, sex-orientated relationships.

And i know these gals GET OFF. I can see the corrupted glint of UTTER POWER in their eyes as they massively blow me off. Why shouldn't they feel ecstatic? Totally crushing some poor, reactionary, lovey-dovey SAP ("In your DREAMS, kid!") ("I only went out with you cus i felt SORRY for you.") brings a rush greater than an orgasm, if done properly. So fuck Madonna with her stuff all hanging out, fuck Dave Letterman smooching Connie Chung, Ben Weasel getting naked on stage, and MOTHERFUCK THE WONDERBRA!!! My "relationship" to you is one of chortling, wheezing contempt.

Happy Chanukah,

Steven/ 2904 Bardy Rd/ Santa Rosa CA 95404

Q

Rev Norb,

Hey, fuckhead (since you often refer to yourself in this manner, I figure its OK if I do too), first let me say that as a former practicing 'hippie' I agree wholeheartedly with you: there should've been absolutely no fucking PUNK ROCKERS that heavy metal crap at WOODSTOCK '94! It was supposed to have been a reunion event & having the likes of Green Day, Rollins & Metallica perform there is like bringing your kids to the 25 year high school reunion. Who the fuck wants to meet the spike haired offspring of some chick you used to shack up with, right? Doubly disappointing was that none of the original acts like Joe Cocker & Santana supported or performed at the Alternative Woodstock over in Bethel, the actual site & spirit of Woodstock '69. And it is a goddamn shame and a rip off that Sha Na Na didn't get the re-invite. But let me put you hip man, there ain't no more hippies and there haven't been since the Death of the Hippie was celebrated in San Francisco, circa 1966, hosted by one of your faves, the Grateful Dead. All self respecting hippies celebrated his or her own death and we suddenly transformed into "freaks" & "longhairs."

The thing you now identify as a "hippie" is something Life magazine created in a fit of media hype. You also have the mistaken notion that freaks & longhairs are these new age neo-hippie, granola crunching, yogurt slurping, crystal wearing, sage burning, feather fanning motherfuckers who all act like they fucking discovered the PEACE sign and Birkenstock's for chrissakes, & have nothing to do with what went down in the '60s. My man, you have been duped!

I'm really sorry your parents sent you to a school where they MADE you make tye dye, but its a damn sight better than getting your bare knuckles rapped repeatedly with a hardwood ruler by Sister Mary Pyscho or getting the shit kicked out of you by the PRs, who then stole your bike. However, it is quite remarkable that such a trivial childhood experience should affect you so dramatically

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as to turn you into the genuine fuckhead you are today.

As far as the pot thing is concerned, there's a good reason it hasn't been legalized yet and that's because a majority of tokers don't want it necessarily legal or illegal we would prefer the gov't just ignored it the way it does rutabagas or marigolds. The last thing in the world any longhair freak would want is the gov't controlling our drugs, our music & our sex It's not that longhairs want to be ONE with anything, we just want to be left alONE to do our own thing. Remember, the credo of my generation was, "tune in," (as in stereo receiver or tape deck, as in rock'n'roll), "turn on," (as in turn on), "DROP OUT!" (as in, Leave me the fuck alONE!)

And it figures the only thing a fucking punker can think of doing on his lunchbreak is jerking himself off: I used to go and get LAID or get a BLOWJOB on my lunchbreaks!

And please, please, please go on eating all that junk food, smoking those cigarettes, having unsafe sex & whatever else you fuckheads do to pass the time it'll kill you off a lot faster. Like I always say, HITLER HAD THE RIGHT IDEA, HE JUST HAD THE WRONG PEOPLE! He should've been rounding up all the Stupid Ignorant Assholes in the world which has absolutely nothing to do w/ race, religion, gender or sexual preference. Of course the last Asshole to step into the showers would've been Adolf himself. But we don't need little corporal Shicklegrubers anymore to do the job for us: you assholes are doing a real good job of killing yourselves off—that's why I vote AGAINST non-smoking laws—I want you to smoke death, drink poison and eat garbage as much and as often as you want—you'll make a putrid looking corpse, but it'll be worth it when I'm pissing on PUNKS grave!

You see, you've made the same mistake this jarhead made back in '68. He couldn't wait to get out of boot down in Pendleton so he could go up to Frisco & kick some hippie ass. Well, when he got to the Haight there was an ass kicking all right—his. Yep, the faggot.commie peace & love hippies taught him real good. They kicked the living shit out of him, pissed on his uniform and stole his jungle boots. The media hype of the last 30 years has got everyone believing freaks & longhairs practice total non-violence. Non-violence is practiced amongst ourselves, no sense in killing off the tribe from within—but anyone from outside the circle better BEWARE if they FUCK with us. And that's really all PEACE is: you don't fuck with me and I won't fuck with you. It's that simple. You wanna listen to that crap you call music, fine with me, I don't believe in censorship of any kind anyway, but please don't step in my shit on your way to the next Green Day concert OK? And as far as your comment about an "old skeeze wobbling by"—well, let me put it to you this way: I'm fucking 48 years old and I've got nothing to lose, so if you think your PUNK enough to take on an old "hippie" I'm standing right here motherfucker and you better bring a lantern and your lunch cause it's gonna be a long fucking time, dig?

And since you're so fucking hung up w/ sucking dicks, I've got your PEACE AND LOVE HANGING FOR YA RIGHT HERE MOTHERFUCKER! Shine On

Captain Justus N. Peace/ PO Box 21915/
Santa Barbara, CA 93121-1915

Dear MRR,

I'm an irregular reader of your fine magazine, so I do hope you print my letter, which, true, doesn't make much mention of punk rock or politics, but I need to get it out of me, and you're based in the USA.

I'm no little Englander. I detest the way they think, their mocking superiority, their pride in the decline of Britain and its Commonwealth. To be concise, I do not concur to the dated values they hold. But the Americanisation that has steadily gripped here leaves me feel just as disgusted.

The language used in everyday conversation is increasingly corrupted by small Americanisations, used most during the World Cup held in the USA in the summer, when 'soccer' was used as much as 'football,' where it is known everywhere else in the world.

Television programmes are now much more trashy, and belittled, defended proudly by their makers that, yes, the ideas originated from American. And, alas, films made in England—and paid for by American companies, to cater American audiences—show unreal images of Britain, with middle-class suburbia and camp characters.

Now the Criminal Justice Bill is law, and Clinton would immediately fall in love with it, with its attacks on all walks of lives, its attacks against justice and rights that are centuries old. All it does is prove that George Orwell was 10 years off when he described the future of Big Brother.

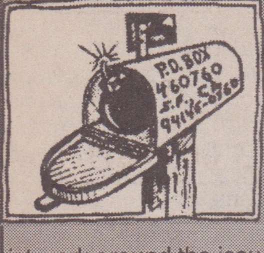
I may have pissed off and offended the many American readers—I hope not, and I'd welcome debate, although I'm not an authority on many things. I like many things that are American—TV programmes, films, music, etc., it's just that they seem so much better in the USA. If you're pissed off—sorry—and tell me why. Thank you for the space you've given me, Yours ever,

Darren John Maughan/ 2 Beverly House/
Brangbourne Road/ Bromley, Kent BR1 4LN/
E n -gland

MRR:

Okay, First point. To all those poor, beleaguered white, heterosexual men out there who feel persecuted by the veritable hordes of queer radicals and "feminazis" and people of color all trying to steal a piece of your precious punk rock pie: boo-fuckin'-hoo. The sanctity of your shit-and-spit temple defiled by the inclusion of others whose experiences are too far beyond your own for your simple comprehension. "I don't get it. They're not like me. Duh—fuck'em!" Ohh, thrill me again with your keen insight. Dismissing us as P.C. pushers is a neat attempt to try and illegitimize our experiences and politics—I'm not sorry to inform your very sorry asses that the world does not revolve around you, your self-definition of punk, or the Punk Rock itself. Nor is a sense of humor negated by a sense of self outside the hierarchal, dominant discourse of social relations. Just because I don't think your jokes about "bitches" and "slants" are funny, doesn't mean I don't have a sense of humor. I doubt you would laugh if I told the joke, "How many men does it take to tile a floor? It depends on how thin you slice them." Do I get to accuse you of having no sense of humor if you don't laugh? Or is that strictly your prerogative? And if we tell harmless little jokes about you, it's an attack on your personal rights as a white, heterosexual male, and you're the one who's being unfairly pulled out, pointed at, and persecuted? You're the one who's being mistreated, never mind the historically and culturally-founded background of oppression queers, women, and people of color have had to face: we made it up anyway just to make you look bad, right? And you just know that at all those women's meetings all we do is sit around and make mean ol' nasty jokes about your eensy-weensy pencil pricks, doncha? (As if we didn't have better things to do than mess your already fragile egos.) Oh, and the moon is made of cheese and the sun revolves around the earth. Like I said—you're not the center of the universe. Everything is not about you— feminist, queer, and anti-racist struggles aren't there just to get under your lily white skin. We do it for us. Pissing you off is only a minor side benefit, good for a laugh or two. Or twelve. Get used to it.

Point number two. The rhetoric of revolution and rebellion is so often just that: simply rhetoric. Words no one really feels the need to live by, but hey, they do look cool stenciled on your jacket, don't they? I went to the Bikini Kill show at Gilman this past November (the 20th, a Sunday) because I wanted to try and get folks to sign up for clinic defense. After the band before me got a rousing ovation for their chorus of, "I'll get an abortion if I want to/I'll kill my baby if I want to/ fuck you, fuck you, fuck you and your Bible, too!", I made a short speech about the vivid and very real threat to reproductive freedom in an increasingly conservative political atmosphere: a Republican majority in Congress, lost pro-choice seats in both Houses; the California State Supreme Court ordering a re-consideration of the parental consent law which would require, if enforced, women under 18 to attain the consent of one parent to get an abortion; numerous Bay Area clinics firebombed, vandalized and threatened; another doctor, Garcon Romalis, shot in British Columbia while eating breakfast at his home and hospitalized in



critical condition. I urged the 200-plus crowd—the majority of whom were, I presume, riot grrrls and/or in general women—to sign up to volunteer to do activist work around the issue, to organize to go after the Religious Right, the "pro-lifers," the clinic bombers, etc. After I got off-stage and made my way to the back tables where I had announced I would be to sign people up, I experienced that fun and ever-so-exciting feeling of total disappointment, accompanied with not a little anger with the realization that I was facing a room suffocatingly apathy-filled to the rafters. Two people approached me to sign-up, both boys, which is definitely cool and commendable on their part, but puts all the rest of the so-called "riot grrrls" and supposedly "radical" women there to shame.

My friend Harmony and I decided to approach different groups of women milling around, to go to them and ask them if they wanted to volunteer. We were subsequently ignored as all these women and self proclaimed riot grrrls suddenly became intensely fascinated with the buttons on their sweaters or the clasps on their lunchboxes. Everyone basically pretended that they didn't hear us, even though we were shouting, and they all desperately avoided eye-contact. You just know all us feminist political activists have got the Evil Eye.

Great: so at a Bikini Kill show of over two hundred people—most of them women—we get a total of two men to sign up. Uh, where's the riot, grrrls? "Revolution Girl-Style Now" as a slogan becomes strangely appropriate, if not in the way its originators' meant: it's a revolution in style, all right, but not much else. Screw the substance and any real revolutionary action .

Not everyone and their grandmother needs to be out there every weekend, defending clinics or doctors' homes or whatever—but if you're going to adopt a stance of revolutionary proportions, you better damn well make sure you're not full of hot air. I saw so many women there that night with the whole riot grrrl agenda stenciled, silk-screened, whatever, all over their stylin' outfits—doing the reclaiming "girlishness" thing with the lunchboxes and the vinyl Sanrio backpacks and the barrettes and the glittery eye-shadow— and none of them felt any conviction to live up to this oh-so-rebellious stance they presumed to adopt. Beside the myriad of other problems I have with riot grrrl (their adoption of the whole gender binary opposition which is totally socially constructed and not something to create an essentialized identity or politics around, the lack of race and class analysis in their politics, the perceived need to create an oppositional "grrrl" identity around these cultural signifiers that were never coded as "deviant" in the first place, etc.), the apparent value placed on the appearance of rebellion, as opposed to the actual doing/acting/organizing/fucking-shit-up of it, became glaringly obvious that night.

So what happened? Why didn't any of these women give a shit to even sign-up for clinic defense? Am I just asking a really stupid question? Should I know better than to ask why a self-identified group of feminists claiming radical and revolutionary goals would not want to volunteer for activist work? Is this just a regional anomaly? Are there real, riot grrrl-identified work? Is this just a regional anomaly? Are there real, riot grrrl-identified activists out there, doing actual political work? I mean, not just doing zines or music; all that is vitally important in contributing to the maintenance of a living, breathing subculture, but it doesn't change the fact that there aren't enough people out there doing the nitty-gritty work of organizing and agitating for change. There's only so much you can do in your respective punk rock/riot grrrl ghettos before you have to face the fact that there's still an outside world you have to live in, and that outside world wants a piece of your ass; all the zines and all the shows and all the angry songs in the world aren't gonna keep external pressures from trying to take some part of your freedom and autonomy away. So what are you going to do about it? Throwing words around is one thing—but are you willing to put time and energy, mind and body, behind the rhetoric you preach and into the doing of subversion? Or even volunteering to defend a clinic once a month? Or is "revolution girl-style now" some collective sheep-herd trend, another "cool" thing to do, another "cool" label to plaster across that patch you're gonna sew on your jacket or your backpack? Is playing at bad-ass feminism—all the taste and none of the calories— the new flavor-of-the-month?

Riot grrrl as a group identity —or even a self-made identity— doesn't work; as much as riot grrrls have pushed gender issues into the forefront punk politics, too much was invested in the presentation and not enough in the substance. And what are you going to do with a label? Long before there were riot grrrls, there were women who were actively working toward feminist change and actively participating in the cultural production of punk; women who will continue to do so without the recognition that riot grrrls get but who don't need a masthead to validate their work and actions.

Anyone can wear the uniform of rebellion; easily-digestible political slogans are a dime a dozen. Colorful plastic barrettes and glitter eyeshadow don't make for a Molotov cocktail. So act the part, don't dress it.

With lots of bared-tooth kisses and fully automatic hugs,

Mimi Nguyen/ PO Box 4655/ Berkeley, CA 94704-0655

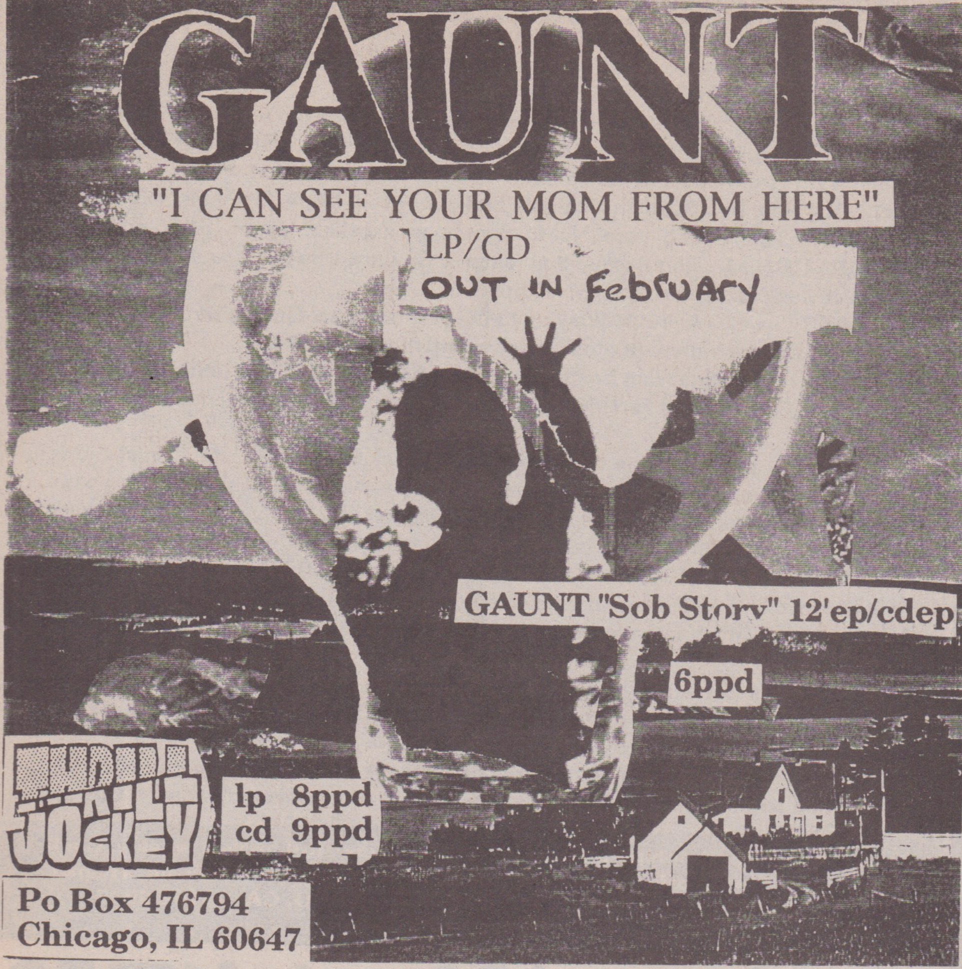
P.S. Yeah, no longer of *Aim Your Dick* but of *(Dis)Content* zine. The post structuralist bug has bit me hard. Plus, my love to all the fucking rad activist women out there. Oh yeah, and I vote for a National Men's Kayaking Day....

F MRR,

A close childhood friend of mine recently was killed a few months ago from a freak accident. She always had a punk rock attitude and was very intelligent, but still lived in a 'live fast-die young' way most of the time i knew her. There's no one like her, and although i know she wasn't meant to stay on this earth a long time, i miss her and feel sorry that i never got a last chance to see her, to say goodbye, you might say. A friend sent me a copy of something she had written only days before her death, which is a good summary of how she felt inside, that everyone reading this magazine can relate to i think. I hope you could re-print the letter for people to read, it says a lot of important things. she's one of the last true punks i knew, who live and breathed the attitude, which is more real than most kids nowadays who just pose and mope about nothing. We've lost another great one, but unfortunately, not many people knew or understood her. I hope someone out there can relate to her words....in her own way she fought an internal and external battle to make life better, living it to the fullest better than anyone I've ever known. Most people just give up, but maybe we can learn better from those who tried harder, whether they are still on this earth or not. so, Sage Maslow, wherever you are now, keep stickin' it to 'em. I'll never forget you......

L.H.R./ Parsippany, NJ

"i've resigned myself to a state of content delirium. there are thieves among us, i myself am one. refusing to be a victim, in any way. look out. because there is always someone bigger. don't play the game, only by your own rules. pay no mind to order, rules, policies, government, media, fashion, Society as a whole. in our america there is no room for SOULS like me only for brainwashable mediocre pawns. sometimes it makes me sad to feel so alone in a place where i don't fit. i wonder if there is such a place, & try not to give up this hope at having a chance at contentment. there are so many people and so few who question, who dream, who seek out the obscure and eccentric. people who want nothing from you but whatever initially draws you to them. no promises or lies or bullshit about god & morals and functional families, because let's face it, there are no such things.as these. society has only created them as a means of control,.of order. yes, order is necessary to keep things going smoothly, but i believe sometimes it's more fun when things are disorderly. i revel in the chaos and laugh at the mindless thoughtless ones, ones who collapse under pressure and want only for things to resume to NORMAL right away. i want to feel pain and strife and bitterness, as much as i want to feel joy, love and happiness. this IS balance-this IS truth. my life is about pursuing truth, about belching in public and laughing my ass off and about experiencing every excruciating minute, every second of it all. to settle for less would be a lie. the lie so many choose to use as their shelter, as a big fat huge fucking blanket covering the earth and its human inhabitants."



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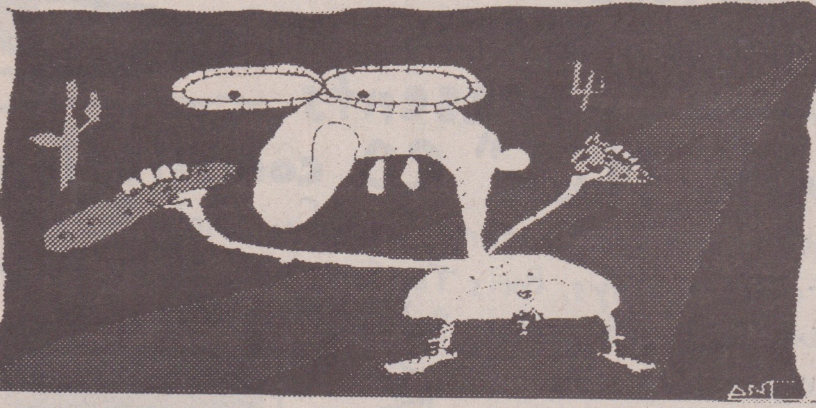

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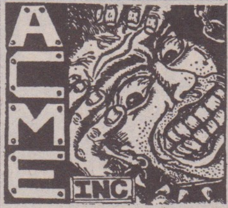

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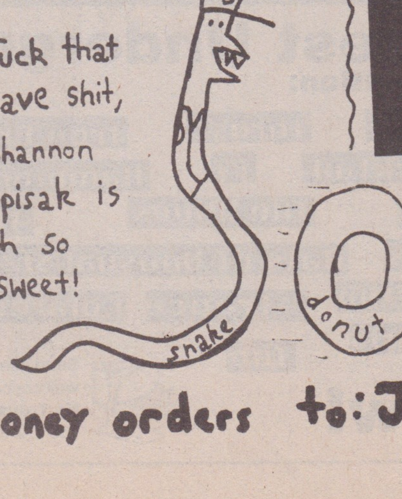

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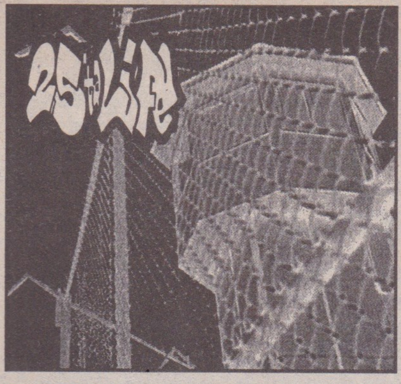

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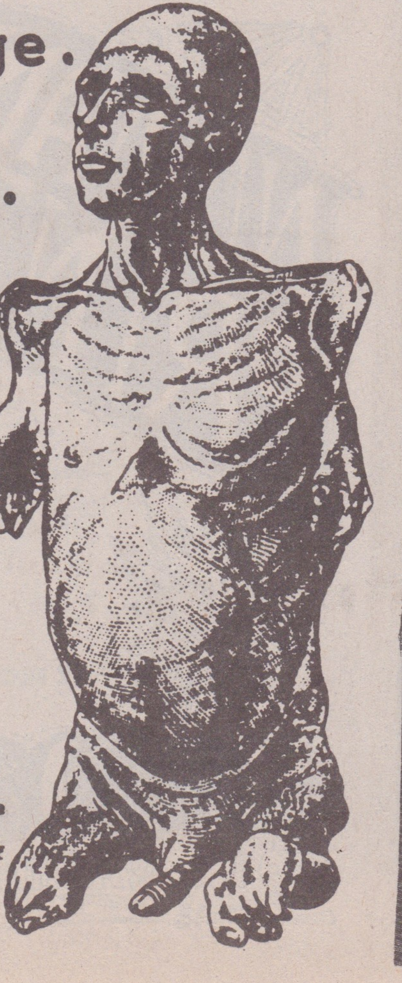

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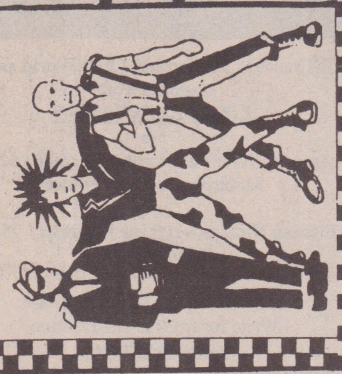

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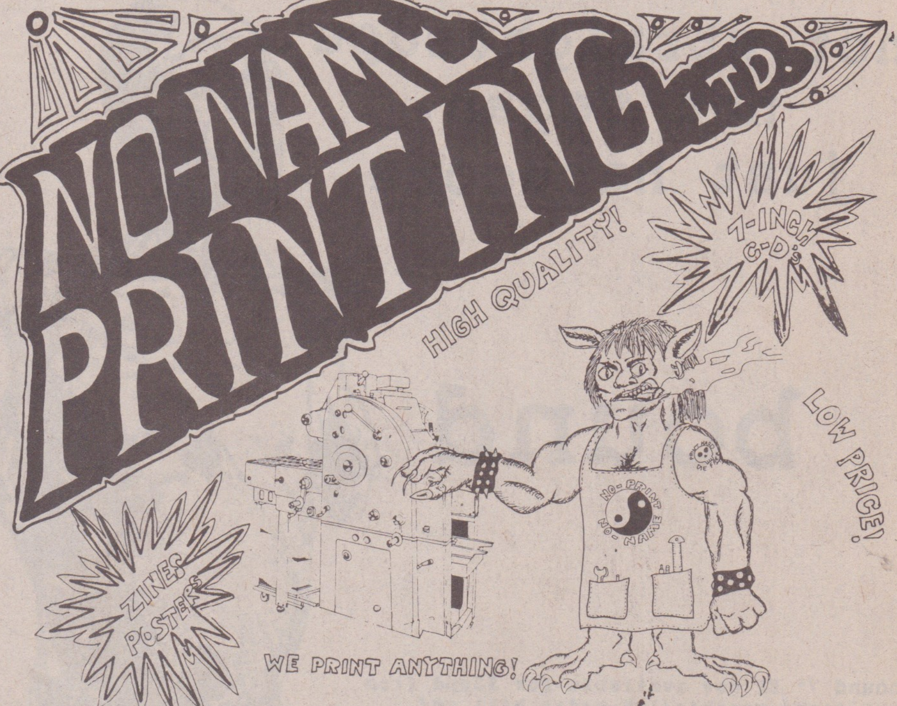

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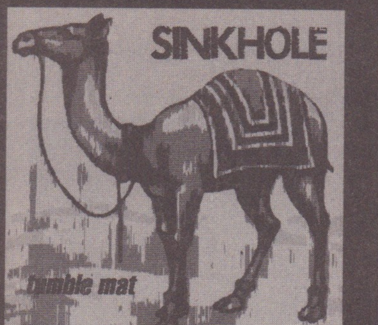

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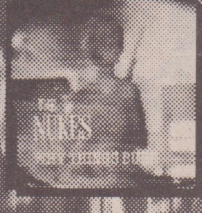

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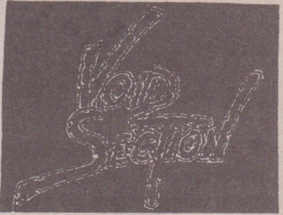

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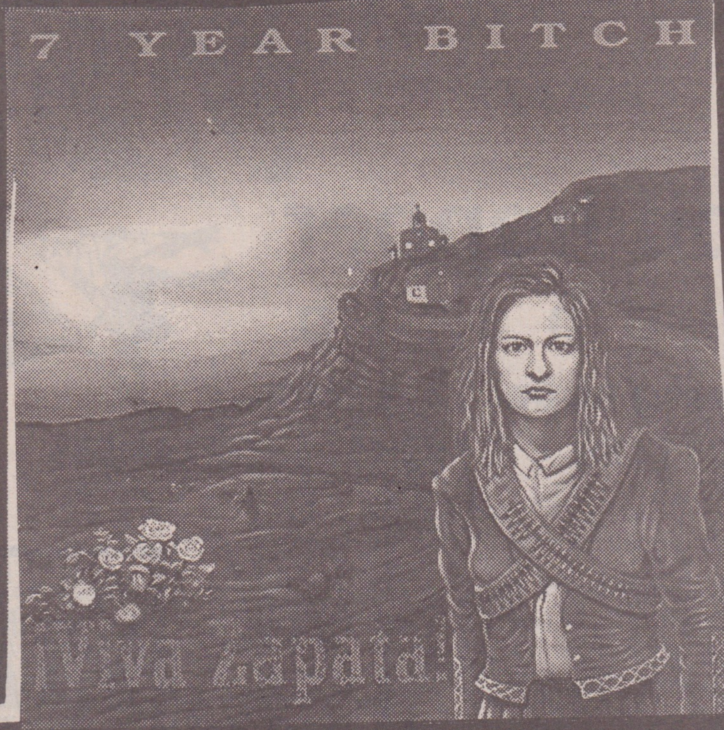

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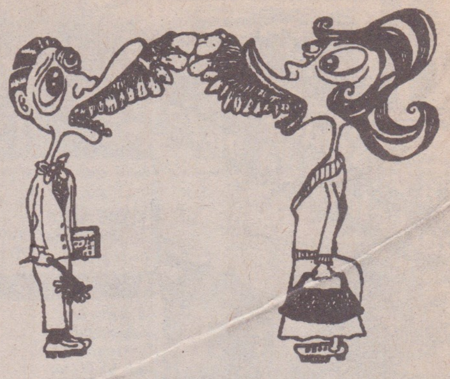

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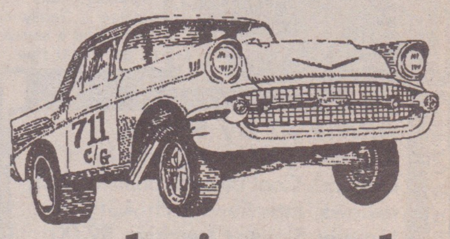

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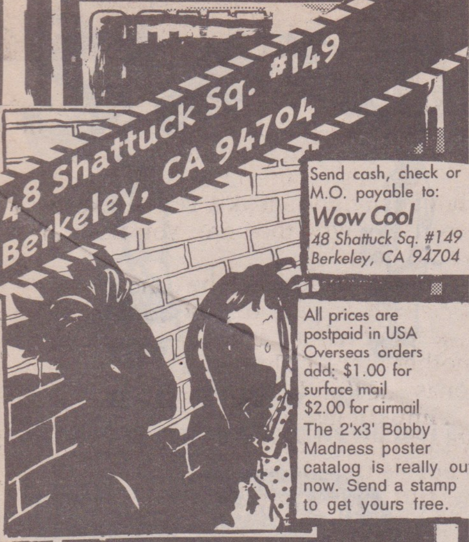

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MYKEL BOARD SAYS
YOU'RE WRONG!

SELF-ESTEEM: An erroneous appraisement.

—Ambrose Bierce in *The Devil's Dictionary*

It was weirder than constipation for a tourist in Mexico. My self-image, destroyed in a second. Not a word said. No overt action. The lifting of an eyebrow. The squint of an eye. The asymmetry of an Oriental smile. You'll read about it in a few minutes. But first I've got to set the stage. Give you some background.

About five years ago, *The Village Voice* ran a story suggesting that the world can be divided into two groups: ***CREEPS*** and ***ASSHOLES.*** I never read that story. My pal Lori told me about it. My not reading it leaves me free to make up what the author said. Actually, I don't care what the author said. I'll take the second hand theory and use it myself.

In my theory, the world is not **JUST** CREEPS and ASSHOLES. Some are neither. There are bland people like Senator Paul Simon and the bass players of dozens of college rock bands. There are also really good people, like Albert Schweitzer, Noam Chomsky and Jonathan Richman. These people have value in their own right, but I don't want to talk about them. I want to talk about the rest. What's left: the CREEPS and ASSHOLES.

I guess it's easiest to start with some examples. (Thanks to the Internet punk list and some MRR readers for these suggestions).

Assholes:
George Bush
Bob Weir
Mick Jagger
MTV
Margaret Thatcher
Jesse Jackson
gym teachers
New Jersey
people with ulcers
sports fans
lawyers
Madonna
Rod Dangerfield
Norman Mailer
Howard Stern
Pat Buchanan
sXe kids
frat guys
your dad
army
astronomers
news anchors
Nixon
Rush Limbaugh
Green Day
Bon Jovi
Big Al in high school
bikers
FCC
presidents
FM radio stations
Rush Limbaugh fans
country music fans
drunkards
homophobes
William Buckley
William Shattner
Ralph Kramden
Harpo
Cheech
sex
fame
conservatives
Americans

Creeps:
Ronald Reagan
Jerry Garcia
Keith Richards
The 700 Club
John Majors
Michael Jackson
English teachers
Colorado
People with cancer
comic book/sci fi fans
computer programmers
Barbara Walters
Rod Serling
Norman Bates
Rush Limbaugh
Pat Robertson
crusty punks
trendy clubber guys
your mom
navy
astrologers
game show hosts
Nixon
custodians
CrucialxYouth
New Kids On The Block
Big Al in college
Hippies
CIA
first ladies
AM radio stations
Monty Python fans
"alternative" fans
stoners
agoraphobes
Tim Buckley
Leonard Nimoy
Ed Norton
Chico
Chong
love
fortune
liberals
Brits

That should give you an idea. Assholes are loud, bold, obnoxious. You dislike them because of what they do. You wish they would act differently.

Creeps, on the other hand are quiet. They're shy, and sneaky. You dislike them because of who they are. You wish they would go away.

As an American, the concept of *self-made man* is part of my culture. (The concept of *self-made woman*, however, is another story.) That idea of self-invention is one I'm close to. Except for biological limitations, we *choose* our identities. We are not victims of an inner kernel that is our "true selves." Instead, we create our true selves through the force of our own will.

I choose to be an asshole. Not *only* an asshole, of course, there are other aspects of my personality. But in a world divided between creeps, assholes and niceguys, I work to fit in with the assholes. That's my public persona. That's what I see looking back at me from the mirror.

"Mykel," once said Jeff Bale, "your biggest fear in life is that someone will find out that you're not this asshole pervert, but a nice little Jewish guy from the suburbs."

He was wrong. On a personal, human basis, I treat people well. My friends and complete strangers have cared for me in my travels around the world. I try to act the same way towards others.

That's private life. That's life among humans. I'm not on a real or psychological stage. Not in print. Not before a bunch of people who I want to impress. Not in my own mind. In these places, I'm an asshole.

My basic views are so different from that of BOTH mainstream American and mainstream counter-culture, that simply to HAVE those views makes me an asshole. Expressing them in a confrontational and sometimes belligerent way, is an even stronger force in the creation of assholitude. I do, however, have a bigger fear.

Keeping that in mind, let's shift gears.

I belong to a group called *Asians and Friends (PO Box 361, New York NY 10163-6023)*. Though I hate the fad-word 'Asians' and I hate the limitations of the group (homo only), I still enjoy the company and the aesthetic quality of the membership.

It is a social group. Most of the Oriental members are in their twenties. The Occidentals rage in age from early 20s to early 70s with the median around 45. Once a month, we have a general meeting at The Center, a city-supported homo hangout in NYC. Usually, these meetings have a theme: a talent show, costume party or something else rather innocent. Tonight's theme is "getting to know each other."

David Chin, the young muscular president of the group, dressed in a tank-top and gym shorts, introduces every member. One by one we stand up and say something about ourselves. David seems to know most of the people in the group, so those who refuse to speak about themselves are introduced by him.

"This is Tommy Cheung. Tommy is from Hong Kong and has been studying at NYU for the past year."

The well-dressed young man, stands up, waves shyly at the crowd and sits. Down.

"Tommy is shy. Aren't you Tommy?" He smiles and nods his head to much laughter.

Next to Tommy is an grey-haired man. His paunch hangs over the edge of the table in front of him. His nose pores are slightly inflamed.

"Next is Bill," continues David, "Bill has just retired from twenty years as a market research analyst."

There's a smattering of applause.

"Well Bill," asks David, "now that you're retired, what are you going to do with your life."

"Well David," answers the older man, "I don't wanna lose it, and I can still use it, so I think I will."

There is much laughter and louder applause.

One by one David goes around the room. Occasionally there is a new member or someone David does not know. But this is rare.

As he speaks, I try to think of something clever to say when he gets to me. Maybe I should talk about my time in the Orient. Maybe I should tell folks I sing in a punkrock band. Finally he gets to me. He hesitates.

"This isn't your first time here, is it?" he asks.

"No," I say, "I've been a member for a year. I just renewed tonight so I could get in for free."

The crowd laughs a bit. David goes on to the next person. That's it? How're these people gonna know what I'm like? What tricks can I pull out of my fedora to dazzle 'em and make 'em realize I'm an asshole with integrity. Someone uniquely obnoxious.

It bothers me that David didn't remember me from one meeting to another. But there are a lot of people here, and I don't make a lot of noise at these meetings. There are no punks. No rock'n'rollers. No weirdos. There are only "Asians and the men who like them." Guys like me.(?????)

The introductions continue. David doesn't seem to know one attractive rather dark young man, dressed in a bright white shirt and white pants.

"My name is John," says the guy, "I'm from Thailand. I just come to New York a couple of weeks ago and only now settle in."

He smiled the typically wonderful Thai smile.

When the last man finishes his introduction, I walk over to talk with the Thai guy.

"Sawasdee," I say, using one of the half dozen Thai words in my vocabulary. "my name is Mykel. I spent a lot of time in Thailand. Welcome to New York."

I hold out my hand.

"Hi, I'm John," says the Thai.

I begin to think that *John* isn't a very Thai name when my thoughts freeze. I look into the eyes of this attractive dark-skinned guy. I see CREEP reflected back by them. That's me, the guy in his eyes. Same too-high hairline, wrinkled t-shirt, whiskers. The same image I thought I was used to from my bathroom mirror. The same face that's said ASSHOLE for the past who-knows-how-many years. This time my reflection says CREEP.

I could construct details of the rest of the evening. I could tell you about other people there, what they looked like, what they said, what they were doing. I won't. I don't remember that stuff.

I only remember how numb I became. How shaken. I was no different, in this guy's eyes, from those other white guys looking to get laid by a beautiful dark-skinned oriental. Just another CREEP.

It was a hard lesson, but it was a lesson. I haven't changed my mind about people's ability to create themselves. I still think we can control who we are and that there is no kernel of being that is our essence. But now I also think that creation may not be as secure as we think it is.

Just because we see ourselves a particular way does not mean we have created ourselves in that way. Just because we have become a particular person in one context does not mean we are that person in all contexts.

There is no magic aura that everyone notices. No metaphysical neon sign says, "this guy wants to be an asshole." There is no security that the message you send will be the message received— no matter how hard you work on it.

When I decided to tell this story, I spent a lot of time thinking about the moral. Painful memories are fun to share (*the true artist makes art from his pain*), but I like things to have a point.

I sit at the bar downstairs from my apartment. There's me, Jeff Bale, Sharon (the Jewess/Goddess bartendress), a Sam Adams and a Jagermeister. We discuss where to meet for the NO FX show.

On my right sits a chubby guy, in his late 50s. He wears new blue jeans, a button down shirt, and a Boston (yuck! of all teams!) baseball hat.

"What's NO EFFECTS?" He asks, butting in on our conversation.

I turn and look at him, thinking to myself "Who is this CR...."

"Mykel! What'd you hit yourself in the face for?" asks Jeff. "You look like you wanted to really hurt yourself."

"I did." I tell him. "I deserve it."

ENDNOTES:

—>*Press Release (and Mystery) of the Month Dept:* This from We Bite America about the band NEGLECT.

It has been brought to our attention that WE BITE has received an anonymous letter from somewhere on the Northwest Coast sating that instead of NEGLECT singing about suicide, why don't they just do it. Since we have limited service to that particular region, it's not too difficult to figure out who did not have the balls to own their statement!! NEGLECT's lead singer did indeed attempt to live their words on stage Friday, October 28 at the Long Island Show. He began breaking bottles over his head until he passed out and began convulsing in a pool of his own blood. Other band members began beating away the crowds of gawking fans and rushed him to the hospital. After pulling bottle fragments from his head and countless stitches— Brian survived.

Now, who the hell sent that anonymous letter from the Northwest? The remains of NIRVANA?

—>*More on majors dept.* The Fall Winter '94 issue of JERSEY BEAT (418 Gregory Ave., Weehawkin NJ 07087) has some nice transcripts of an internet discussion between Steve Albini and the band POSTER CHILDREN who recently signed to a major. They seem happy with their deal, but according to Albini (who gives lots of examples), their case is rare and might not last. It's worth a look if this sort of stuff interests you. Send $2 for the issue.

-> In a related article, the Nov./Dec issue of PUNK PLANET (POB 1711, Hoboken NJ 07030-9998) has a great interview with Brett Guerwitz, the exec and sole owner of Epitaph records. It only strengthens my support of the label and gets me madder at those jerks who think that success is the same as selling out. Epitaph gets the punk label award as far as I'm concerned. (Read how Brett turned down a $20,000,000 offer to buy the label. Now THAT'S punk.)

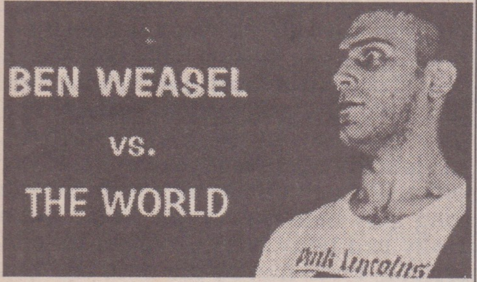
Also in that issue is a weird column about Cuban punks who intentionally infect themselves with AIDS blood because they can't stand the life in that country. Now that's REALLY punk.

—>*Chris Baldwin!* You wrote to me awhile back. I answered, but the letter came back. Did you move?

—> *Symbiosis dept:* Well, this seems to work very well. Evidently a buncha punk rockers got together to have an orgy involving most every kind of bodily fluid I can think of. The purpose was to make me a videotape. That they did.

Wowie zowie! I'm not sure what I think about that hefty guy driving industrial staples into his arm, but at that buzzcut blonde girl with those two punk rock guys on the bed was pretty spectacular. You obviously had your fun, and so (I say as I wipe my hands) have I.

Further videos are welcome. It's the perfect excuse to have an orgy with your attractive friends: *Hey, lets make a video tape for Mykel Board.* As usual I'm at POB 137, Prince St. Station NYC 10012 USA.



1995: THE YEAR PUNK WITHERED AND DIED

Well, actually, it must have died a few years ago if the mainstream media has finally caught on. I've been talking to a lot of mainstream reporters lately because I am apparently the unofficial spokesman for Green Day and the punk rock scene in general. The funny part is, when Green Day asked me to be their OFFICIAL spokesman, I was cut off at the knees by THEM (you know, the people who get paid to put a stop to a loudmouth like me before I start telling the world that what would be REALLY punk is if a Green Day crowd would rush the press box at the Aragon Ballroom and send the media jackals running for their lives, or that I'll be convinced that punk is back when Billie Joe kicks the shit out of that jagoff in the Smashing Pumpkins and some cross-eyed, leather-jacketed kid from Nebraska pulls a Sharon Tate on Cindy Crawford. Leslie Van Houten, where are you when we need you??? And WHERE we need you, which is doing your witchy things to the mainstream rock reporters of America!) I swear to god, every time I get off the phone with one of those morons I feel like I've just had a large dildo pulled out of my butt (not that I know what **that** would feel like, you understand. Really, I was just kidding, I've never had a large dildo up my ass. No, **seriously**, I wouldn't know a flesh-colored Jeff Stryker model with realistic moving testicles if it walked up and BIT me!). But I FUCKING HATE those jerks, those "Punk-Died-When-I-Grew-Up-And-Got-A-Job-At-The-Detroit-Free-Press" assholes. Hey, punk's dead when I SAY it's dead, you idiots. Why? Because YOU called ME up to ask ME questions. If you already HAD the answers, you wouldn't need to ask ME and if I make you feel like the ignoramus you are, that doesn't mean you have to get even by misquoting me or taking the most boring, inoffensive part of the conversation and using it to make MY goddamn thesis statement.

From now on, my policy is to tell these fuckers nothing but the BULLSHIT. They all read MRR, so they've been warned. As of this minute, everything I tell the mainstream media will be a fabrication of enormous magnitude. It will be total shit and they'll print it anyway 'cause they're imbeciles and that's why they're working at the Daily Dink or Rolling Stone or Spin writing recycled bullshit leftover from their last Lester Bangs wet dream and I'm working at Lookout Records recording make-out music for be-zitted losers and writing run-on sentences for Uncle Tim here at Maximum RockNRoll, the shit-on-your-parade magazine for clueless dorks like me who just ain't hip to the fact that liberation from the shackles of the punk rock rulebook can only be found through the brilliant printed musings of buttholes like Gary Graff and Gina Arnold and Michael J. Harris and by buying all the records the aforementioned nitwits think are cool. Here's the only rule I have regarding music: If THEY like it, it HAS TO suck. This has been a public service announcement. A test, if you will. If this had been an actual emergency, you would've been instructed to creepy-crawl the offices of Spin, pronto. If Bob Jr. didn't end up in a straitjacket, you'd have been ordered to stab him with a fork seventy or eighty times and write "DINK" on the wall in his blood. Fuck me, does Guccione #2 even own Spin anymore? Whatever, he at least deserves a good ass-kicking. That's one pussy the old man ain't proud of making famous.

The Riverdales are shooting a video and it's gonna be directed by Bruce LaBruce (who did indeed invent the concept of HOMOCORE; if it wasn't for J.D.'s, those dorks at Homocore Chicago would still be in the closet jacking off to Tiger Beat photos of Leif Garret and Erin Moran. Or maybe Lee Majors and Suzanne Sommers. You get my point). SELL OUT! Hey, listen, jerk. Our Queen of Promo at Lookout might be on friendly terms with Joan Jett but that doesn't mean she's got an in with Lewis "Sits Like A Goddamn Girl and Oughta Be Executed for that Prom Queen Hair Flip He Always Does" Largent or Rikki Rachtman (who, if you remember, was featured in Decline of Western Civilization 2: The Metal Years [duh, metal was only dead for about fifteen years when that pieca shit was filmed but hey - our bass player now owns an Ampeg bass cabinet previously owned by Taime Down of Faster Pussycat and ok, you're saying BULLSHIT but I have his card from when he worked at the guitar shop I frequent and he DOES live in Chicago now and he DOES play in some band called Pigface and the cab DID smell like heavy metal tuna melt when I picked it up in mint condition for 400 clams and by the way, our bassist also owns a Fender Jazz bass previously owned by some big time Chi-Town studio that sold it only because Eric Clapton dropped it and put a big chip in the side and okay, this might all be bullshit sold to us by the guy at the guitar shop but I still think it's cool even if he was lying - it's one of those things where I don't WANNA know the truth]).What I'm getting at is that the fucking thing will not be played by MTV unless somebody over at MTVHQ realizes that this is the same Bruce LaBruce who's the famous "queer" underground filmmaker (and we all hate the word "queer" but Bruce is willing to let it slide for national exposure); getting it played on any of the eight billion cable access or UHF video shows don't mean shit and neither does Much Music (leave it to the Canadians to name their big time video station "Much Music" - kee-ri-i-i-i-st! Now, I know that Canadians are hypersensitive about jabs at their culture [particularly when voiced by Americans] but part of their charm is their hypersensitivity; they suffer from a worse collective inferiority complex than Wisconsinites for crying out loud [and Wisconsonites are anything BUT charming]. Case in point: I actually had a Canadian punk DEFENDING fucking Gordon Lightfoot [who should have been publicly beaten the second he even THOUGHT of the lyrics for "The Wreck of the Edmund Fitzgerald"] to me simply because the Lightfoot in question happens to be a Canuck! You don't see me defending James Taylor 'cause he's an American, do you? Actually, come to think of it, J.T.'s a Canadian too, isn't he? Well no, but he sure as fuck ACTS like one).

Point is, we haven't sold out until somebody buys. And while it's true that the death of punk has provided us with many opportunities to cash in on the Always-Three-Steps-Behind-the-Times crew, we haven't seen too much dough as of yet and frankly I'm a little more concerned about this whole Stephen King/Betty & Veronica thing which I just read in the Archie '40s Americana series. I give you Mr. King as quoted in his forward: "I have a theory that a good psychiatrist could probably write a valid masculine psychological profile based on the answer to a single question: **Which one really did it for you - Veronica or Betty**?" If you read my column of two months ago, you'll see why I'm seriously considering hooking up with that wing-nut in Berkeley who hands out all the literature explaining the Stephen King-assassinated-John Lennon conspiracy thing.

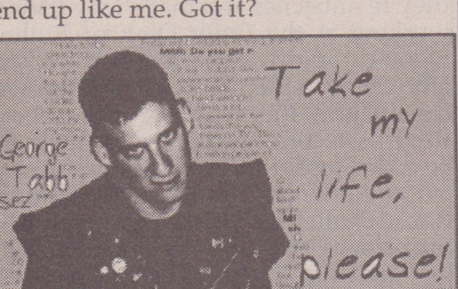
But hey, just because punk is dead, it does NOT mean that you have to start listening to Avail records. Punk as the mainstream press knows it is dead. Real punk rock is still being made, and typically, the mainstream press has yet to pick up on the Devil Dogs, the Fastbacks or the Queers because A. they're too busy hacking out their tenth Green Day/Offspring article and B. unless somebody important TELLS 'em they're supposed to like good punk rock, they're gonna ignore it and if they DO happen to hear it, they're gonna think it basically blows or at least doesn't merit the same kind of attention as L7 simply because in the twisted world these parasites inhabit, if a record is not selling a jillion copies, there must be something WRONG with it. No kidding. I mean, they read magazines like MRR to find out what's gonna be the next big thing but they never bother to actually go out and BUY a record to find out if it is indeed good enough to be the next big thing and the stupidest part of all of this is that what's gonna be the next big thing is what THEY DECIDE is gonna be the next big thing (for the record, it's gonna be a Ramones-style pop-punk band from Pennsylvania called PLOW. Well, and probably JAWBREAKER, too...). I am thoroughly convinced that the ONLY members of the mainstream media who don't have their heads lodged firmly up their own butts (and they number few indeed) are nothing but a gang of jellyfish too goddamned scared to alienate their readers by either A. slamming the holy crudola out of a lousy record or B. reviewing a really GOOD record that's put out by a label that isn't in touch with the right people.

Now, I'm probably jumping the gun. The smart move would be to wait until the Riverdales album comes out and is basically ignored, but I just fucking KNOW the way these assholes work and besides, I get a bang out of burning bridges.

Bitch, bitch bitch, that's all I do, isn't it? Well, TOO fucking BAD. There's plenty to bitch about. This column is not about commenting on the positive things in the world. It's about commenting on the STUPID and SHITTY things in the world. In this column, I call the shit like I see it and I happen to be RIGHT on this one.

Sooooo. Instead of whining even more about the hyenas of the press, I offer a solution. DON'T refuse to talk to them if they wanna interview you. They'll write about you anyway and make you look even dumber than you really are. I suggest you talk their fucking ears off. Fill their heads with unmitigated BULLSHIT. Instead of helping THEM help John and Mary Q. Public understand this thing called punk, confound them with utter hogwash. Contradict yourself. Lie through your rotten fucking teeth. What the fuck do you have to lose?

In the meantime, buy some decent fanzines and get some fucking Devil Dogs records, fer chrissakes. If you start listening to good music and reading good fanzines, you won't have time to get all angry about Spin and Q101 and you won't end up like me. Got it?



So there is this guy with a knife in his mouth about twenty feet above my head, and he is ready to kill me. We kick into "Born To Be Wild", and I take about three steps back so I am in shouting distance of the six cops on stage with us. I yell to them that this guy looming above wants me dead. The cops can't hear 'cause the five thousand or so people are shouting, spitting, and throwing garbage at us. I step up to one cop and tell him that there is a man with a knife right above our heads, and he is going to kill me. The cop tells me to shut-up, grow-up, and stop being a whiny punk rocker. No help there. I look over to Bob, and the rest of the Roach Motel. But they are oblivious to what is going on. Especially that new guy, the bass player, Russ, the guy I can't stand. I wish that the guy with the knife would kill him, and not me. Then suddenly I feel something buzz by the side of my head. Something that feels and sounds like a bee, but isn't. I look directly behind me, and there is a small hole in the back wall of the stage that wasn't there before. Holy Shit. But, alas, I am getting way ahead of myself. As usual.

The late seventies and early eighties were a fucked up time, musically speaking. There was Punk Rock, with bands like the Ramones, Sex Pistols, Clash, etc. But hardcore hadn't really come into existence yet. Black Flag, Circle Jerks, False Prophets, Heart Attack, DK's, Minor Threat were all just starting, as was my band, Roach Motel. But while these bands were based in California or New York or D.C., Roach Motel was based in Gainesville, Florida. Shithole of the universe. What we were doing was considered so "weird" and "different", that we ended up in jail on more than a few occasions. Of course if we'd been in New York or California, we'd have been hailed as heroes, and I'd be doing gap and powerbook advertisements now. Oh well.

Roach Motel started in early 1980, I believe. The way it happened was like this. It was my first semester at college at the University of Florida. The reason I was there was because my father had moved the family to Tallahassee in my junior year of high school. And U of F was in-state. That means it was cheap. Also, my grades sucked so bad, I couldn't get into any other college. I remember one day during the first half of my senior year (I never did finish high school, I got out early, got accepted to college, and they never saw my high school degree), the guidance counselor called me to her office. She was this strange woman with long gray hair, only a few teeth, and a really bad body odor problem. When I arrived, I was met by her odor and this guy in an Army uniform. She told me that they got my SAT scores back, and that maybe I should think about a career in the military. This Army guy nods his head, and sticks his hand out for me to shake. I just look at the guy, and he looks at me. He stares at the U.S. pins on my leather jacket, and asks if I know someone in the Airforce. I tell him that this is what the Ramones wear. He asks if that is a family of Puerto Ricans or something. I tell him it is a punk rock band. He then turns to the guidance counselor and tells her and her stench that I could use some "attitude adjustment", and that the military would be good for me. The guidance counselor agrees, and they "dismiss" me. Puzzled, I wander back to Home-Ec, where we are cooking chickens. Actually, we had to pluck them and gut them first. It was really gross. I actually did vomit. I mean, here is this headless torso, and blood everywhere. But no one in the class seemed to mind. A lot of the kids actually did this at their homes. Fucking Florida. Redneck Hell. Shithole State. Anyway, the chicken is in the fryer, and then the class bell rings for lunch. The teacher tells us to take out our chickens and eat them. I figure, what the hell, I've already played with it's asshole, I might as well eat it too. I take one bite and my mouth fills with blood. I puked again. Everyone in class laughed. As usual.

The next day the smelly woman calls me to her office again. This time I am greeted by the Army guy, her, and my dad. My dad says that he has spoken with the uniformed guy and Mrs. Pigpen, and that perhaps I should join the army. He tells me they will pay for me to have a place to live, and I would no longer be his burden. They would feed me, clothe me, and teach me respect. I tell them all to fuck off, and turn to walk away. The Army guys says to my dad, "If that was my son, I'd whip the living shit out of him. I'd teach him respect." My dad asks the guy if he wants to adopt me.

So, anyway, I start college in early 1980. I move into a dorm with a grant and student loan I get. The first day I get to school, the Ramones are playing at the gym. I figure this had got to be an Omen. So I leave my stuff in my room, and go see the band's sound check. When I arrive back to the room, my new roommate arrives. His name is Jim. He is six feet two, and his father is the Imperial Wizard of the Ku Klux Klan in Orlando Florida. He tells me this by his third sentence. Right after, "My name is Jim", and "Are you really a Jew?". I figure this is gonna be a good year. I invite him to see the Ramones, and he says he has no desire to see some "spic" band. I just nod my head.

I met Terrible Paulzee at the Ramones show that first night of college. He was standing up front, with the words "Zyclon B" scrawled across his chest. I figured this guy for a Nazi, but what the hell, it was Florida. So what else is new. He looked at me in my leather jacket, and we instantly bonded. Even though this guy might be a goose-stepper, he seemed like he could be a lot of fun. We talked after the show, and decided that I would come over to his apartment over the weekend. He told me he played bass, and I told him I had a guitar. We decided right then and there that we would start a band.

When I got to Paul's apartment, I was surprised by the neatness of it. Everything was so organized and clean. He told me he loved "order". Then we took out our instruments and began to rehearse. He asked if I knew "Strutter" by Kiss. I told him no. He then asked if I knew "Blitzkrieg Bop" by the Ramones. I told him I didn't know how to play it. He asked me if I knew any songs. I told him I didn't. But I did know two or three chords. Thus the legend was born. We didn't do covers cause we couldn't figure 'em out. I wrote the songs with the three notes, 'cause it was all I could play. By the end of the first rehearsal between Paul and I, we had written like six songs. Well, actually, I wrote them, because I couldn't learn what Paul would show me. We had songs like "Burger King is Dead" and "Teenage Abortion". Punk Rock.

The next thing we decided was that we needed a singer. There was no fucking way I could play guitar and sing at the same time. Actually, at that point in my life, there was no fucking way I really could play guitar. But who cares. Anyway, somehow we hear about this guy Bob, who says he can sing. We figure, what the hell, and invite him over to Paul's place. Bob arrives carrying a vacuum cleaner, and wearing an "Electrolux" belt buckle. He begins to sprinkle ashes and dirt on Paul's rug, and asks where the plug is. Paul shows him, and Bob then proceeds to clean up the dirt with the vacuum. We tell him we are impressed, but can he sing. He explains that he just got this new job selling Electroluxes, and he wanted to practice. I am impressed by his belt buckle, and Paul is impressed by the vacuum. I show Bob some of the songs we have been "rehearsing", and ask him to sing. He kinda screams out of key, then starts coughing wildly. I begin to wonder about this guy. Then Paul asks him how much for the vacuum. Bob tells him, and Paul decides to buy one. But he tells Bob, if he gives him a discount, he's in the band. Bob joined the band that day.

I go back to my dorm to tell Jim that I found a singer for my band. Jim just looks at me. Then he tells me that it is parents weekend this Friday, and asks if I am going to be around. I tell him yes, cause I am gonna practice with Bob and Paul. He looks disappointed.

The next band practice started off fucked up. Me and Bob arrived together, and Paul was in his front yard with a caged pig. He asks if Bob and I want to see "something neat". We say of course we do. Paul takes out a large hand gun, puts it to the pig's head, and blows it's brains out all over us. I almost puke. Bob does. Paul laughs. He tells us that they are gonna have a pig roast tonight, and did we wanna go. We both said no thank you. Paul asks if we are sure. We tell him we are sure. So we rehearse all covered with pig guts and blood. I kinda feel like Sid Vicious. Or Carrie.

I arrive back at my dorm about seven that evening. I go to unlock my dorm room door, and see that it is open. I enter, and standing inside is Jim, and his parents. Mr. and Mrs. KKK. They look at me. They look at the pig blood on me. They look at Jim. Then the father speaks, "So Jim, is this the Jew you live with?" Jim nods his head. I stick out my hand and say, "Hi, I'm George, very nice to meet you." They just look at me. Then they tell Jim to hurry up and finish dressing, that they have a reservation at Bennigans for 7:30. Jim tells them okay, and they walk past me, saying nothing. When they are out of the room, I tell Jim I am sorry his parents don't like me. He says, "Don't feel bad, they hate niggers too!" I nod my head.

So we need a band name. We got some more songs, like "Brooke Shields Must Die" and "Now You're Gonna Die" and "Superman is a Punk". Paul and Bob go through a list of names they have, and we all decide that they all suck. We are at Bob's trailer home, and the place is a fucking mess. I say to Bob, "this place is a fucking Roach Motel". Ta-da.

I return to my dorm and tell Jim that we have a band name. He is asleep. It has been three weeks since parents day, and Jim hasn't spoken to me too much since his father gave him a black eye for not beating up his "kike-roommate". I go to sleep and decide to tell Jim about it in the morning. In the middle of the night I feel a hand touching the top of my head. Rubbing it, and searching it. I open my eyes and it is Jim. I ask what he is doing, and he says, "Looking for the horns."

Finally Roach Motel gets it's first gig. Paul knows this guy, Staley, who books a local new wave club, and he has talked him into letting us play. We make up fliers with a fetus in a bowl of fruit loops, and a fetus with a coat hanger through its head. For our song, "Teenage Abortion". We all think it is very funny. But Gainesville doesn't. We show up to the show, and all these people with signs are picketing. The signs say that Roach Motel is a "satanic band" and a "satanic cult". They say we are child killers. They say we worship a fallen angel. They say we are commies. Now this pisses off Bob and Paul, who are Nazis at heart. I mean, hey, call us murderers, call us evil, but commies? Anyway, the thirty or so people are led by this guy, Jerry Fallwell, who is demanding that the club be shut down. He says that if Staley lets Roach Motel play, the "Moral Majority" will make his life impossible. Staley bends to the pressure, and our first gig is canceled. We are all very disappointed. So we buy two cases of Black Label Beer, and go party at Bob's. This girl I meet at the party says she would have liked to seen me on stage. But since she didn't, she didn't know if she was "interested" in me. I figure the band has got to play somewhere, sometime soon. Or else I'll explode.

The next day it is in all the papers, and on local television. They say that a devil worshipping band was not allowed to play, and it is a victory for the moral right. I wonder what the hell got us into this mess. Hell, we are just musicians. Not even that. Just drunks. With funny posters. It's a fucking joke. What the hell. Florida.

The Bazookas, a local punk rock cover band, with two members who later joined Roach Motel, are playing at a local cowboy bar on a Friday night, and ask us if we wanna open for them. We say sure, and set about finding a drummer. We find this guy, Dorsey, who is in this band called "Triple XXX Girls". He agrees to play with us even though he has never heard our stuff. I tell him over the phone that I'll just count 1-2-3-4, and he'll play. And he does, and it is great. We are sloppy as shit, and punk rock. The crowd loves us. The crowd being my friends Aaron, Jorge, Natalie, Chris, and about fifty rednecks, who keep yelling "Free-Bird". We play all our "hits", and our first show is considered a success. I meet this girl at the show, and she gives me a kiss. With her tongue. Wow. Never did that before. I am in ecstasy. I am in Roach Motel!

I return to my dorm to tell Jim about our gig. He is asleep. I figure I'll tell him I'm a rock star in the morning. I wake up in the middle of the night, and hear lots of squeaking. I wonder if there is a mouse in the room. I look over toward Jim, and see his sheets moving slightly. I hear more squeaking, then feel wetness upon my face. In the morning I tell Jim that the gig went great, and to come into a tissue or something.

Roach Motel continued its journey into obscurity. We played lots of shows. Mostly at parties. Mostly to like three people. I remember once we played this house party, and only a dog was in the room. When we started our second song, it walked up to me, bit my leg, and left. We finished the set to no one. Lots of our early gigs were like that. Once we played a hippie "acid party". Everyone was tripping. They kept asking us if we knew any Charlie Daniels. Finally we got some out of town shows, and built up a small following in Tampa and South Florida.

We played this place called Finders with a band called "The Abusers", and some other band I will not name because of what I will say later in this story. Anyway, the kids go nuts, and we spend half the set bashing them on the head with our guitars. It is a fucking blast. Blood, guts, and punk rock. Even though we didn't finish one song, the crowd loved us. Loved to hate us. We think we have found our calling. We realize that hate is much stronger than love. And if people really, I mean "really" hate us, they come see us. And that is all we really want, anyway.

So, after the gig, we go to our hotel room, which is a shithole located above the club. They gave us a room, as part of our payment. We needed a place to stay since we were from out of town, and Gainesville was like seven hours away. So we get to our room, and settle in. We open the case of Black Label, and suddenly there is a knock at the door. Our executive manager, Paul's friend, also named Paul, answers the door. At this point I must interject a small bit of history about Paul. And Paul. Paul, our bass player, found this guy, Paul, to be our manager guy. What this meant was that he would give us money, and put out our single. We would then have to let him hang around with us even though he was kinda old, and very, very creepy. It turns out, the way Paul supported the band was to shop-lift. Both Pauls did it, actually. They would go to stores all over Florida, and steal batteries. You know, like AA, D, C cells, etc. Batteries. They would stuff them in their coats, bags, whatever, and then go fence them to the stores they were stealing them from. Punk Rock. Anyway, they did some time, but it didn't stop 'em. No sir. They were hardened criminals. Real tough guys. Battery thieves. Right.

So Paul opens the door and it is this band that played with us earlier in the night. They are all skin heads, and all stupid. The singer, this bald-head midget that looked like Charlie Brown with an attitude, tells us we owe them money. It turns out that they broke a microphone, so they didn't get paid. And since Roach Motel got like $50 dollars, we should give them money, and shouldn't be such "rock-stars". We explain, nicely, that we have to drive a total of fourteen hours for this show, and won't even break even. Charlie Brown tells us too bad, and to fork over some money. I tell them no, that they are a local band, and to be nice. Charlie says that he and his skin head pals are gonna come in the room and kick our asses. I look over at Bob, skinny, drunk and diabetic. I look over at Paul, skinny, drunk and not that strong. I look over at the drummer. Skinny, drunk, and drooling. I look over at our other guitarist, Jeff. Skinny, drunk and stoned. I figure we should give them money. They could kick our asses. But before I could say anything, they walk into the room. All six of them. All bald. All mean. All angry. Charlie Brown demands money, and none of us know what to do. Then this big skin head grabs me by the throat, and tells everyone around that if they don't get paid, "The Jew is gonna get it". I wonder if this guy knows my roommate. Florida.

Suddenly our executive manager goes into action. He reaches inside his suit jacket (he thought suits made him look important) and pulls out a .38 caliber pistol. Holy shit. None of us knew he was carrying a gun. Not even the other Paul. Paul takes the gun, and puts it to Charlie Brown's head. Then he cocks back the hammer. He then says, "Well, punk, do you feel lucky?" The little guy begins to tremble. I ask him where I heard that line before, and he tells me he made it up. I say, "oh." Then Paul says to the skin heads, "I want you all to back up out of here slowly, if any of you tries anything, I'm gonna blow this little creep's brains out." They all back out slowly. The little guy now looks really scared. So I say to him, "You shouldn't fuck with the Roach Motel". He just looks at me. I figure, what the hell, I'll insult him some more, he's got a gun to his head, he's not gonna do anything. So I tell him that if you put two of his band members together, you get an ass. I tell him he looks like a walking penis. I tell him he looks like a small walking penis. His eyes narrow into slits.

By this time, the rest of the band is bored with what is going on, and goes back to drinking Black Label. The rest of the skin heads have run away, and it is just Charlie Brown, Paul, and I paying attention to this gun situation. Paul asks me if he could kill him. I say "sure", go ahead. Then I realize that Paul just might. So I tell him not to waste the bullet. Paul says it wouldn't be a waste, and it would be kinda fun. I remember the day when the other Paul shot that pig. This was not that much different. I figured if he killed the guy, I'd get blood all over me again. I began to wonder if it was parent's weekend. I was interrupted from my thoughts by Paul. He asked me if he could maybe just shoot the guy in the nuts. I looked at Charlie Brown and felt sorry for him. All his friends had run away, and he probably wasn't such a bad guy. Maybe he just needed a friend. Someone to talk to. Maybe he had a bad family life. Maybe something terrible happened to him in his life to make him like this. So I told Paul to let him go. I told Charlie Brown that I was sorry about this whole incident, that he shouldn't have demanded the money, and that I really didn't know about the gun. He just looked up at me. I just looked down at him. Finally, he backed out slowly, as Paul still aimed the gun at his head. As he left the room he swore vengeance upon the Roach Motel, and said he would see the streets run red with my "Jew blood". Florida.

The band continued to play gigs, and build up somewhat of a following. Over the next couple of years, we had numerous adventures, and even more numerous members. We eventually got this guy named Russ to play bass, long after Paul and Paul were gone. Russ was in this band called SLIME. Slime were a local Gainesville garage band, who were, well, very annoying. I remember once we played a gig with them at this place called "Reality Kitchen". Every time we played there, the cops would show up and arrest us upon playing the first chord. They would charge us with noise, disorderly conduct, or satanic worship. It got to be a game where we would try to finish one song before getting hauled into the station. Fun. Anyway, this one time, Slime puts on this bowling tape. A cassette of some guy talking about improving your bowling game. It was funny. For about two seconds. So, they let this tape run for about five minutes, then ask the crowd through the P.A., "Slime, or Bowling?" Everyone yelled "Bowling". They let the tape go for another ten minutes. Then Russ said again, "Slime, or Bowling?" Most everyone said Slime. But a few said "Bowling". Another fifteen minutes. Then again, "Slime or Bowling?" Everyone said Slime. Everyone except for our stoned guitarist, Jeff, who said to me, "did he say bowling?" Twenty more minutes. Finally I took the tape out of the deck, and refused to give it back. Russ and his band were forced to play. I dunno, something about him rubbed me the wrong way. Maybe it was just the bowling. I dunno.

Anyway, one day Jello Biafra calls up, and asks if we want to open for the DK's in Tampa, at the Cuban Club. He calls us "The Wetbacks" after a stupid song we have on our first E.P. We are thrilled. At least most of us are. Russ want to know "how much we are being paid". I really didn't like the guy. So, of course we say yes, and the following week, journey to Tampa to open for the Dead Kennedys.

We arrive during the DK's sound check, and Frank, our drummer, takes out his camera to take pictures. The band stops playing, and Jello demands that the camera be put away, or he'll take the film. Whatever. Anyway, the band goes through a couple of tunes, and I am thrilled. I love the Dead Kennedys. Seeing them is amazing. Jello looks nothing like I thought he would. After they finish doing the sound check, I walk up and introduce myself. He says, "How do you do, why me and Ray really don't like Florida.." in his feminine lispy sort of tone. I look at him and think I have seen him somewhere before. It is not until years later that I realize that he plays "Q" on "Star Trek, The Next Generation". Anyway, Jello is really nice, and we talk about punk and everything. He tells me he is a little "worried" about the crowd in Florida (It turns out later that night, there was a full blown riot during the DK's set). He says that everyone here are Rednecks. I tell him that is simply not true. Only nine tenths.

I shoulda known it was a bad sign when all the cops started showing up at the show. Even before it started. There were like five thousand kids, and like three bands. Rat Cafeteria, who were Tampa's finest band, which featured Dorsey, ex-Roach Motel and now in Pink Lincolns, Roach Motel, and The Dead Kennedys. Rat Cafeteria played a fine set to slamming kids, and everything seemed to be, well, okay. Then it was our turn.

We went on stage, and with us, six cops. I asked one cop why he was standing there with us, and he said, "You're Roach Motel, aren't you?" Uh-oh. Anyway, as soon as the crowd saw us, they went nuts. It seemed like the whole state of Floriduh was there to kill us. Or at least, hate us, and have lots of fun torturing us. So we begin our first song and the crowd goes wild. They drag Bob off the six foot high stage, and pass him around. And punch him a few times. The crowd also throws garbage and spits at us. I dodge most of it, and it hits the cops, or the band shell behind us. The cops are getting angry. And I'm getting scared. This is out of control. And the cops aren't gonna do anything about it. Anyway, we finish the first song, and go into "Born To Be Wild".

Out of the corner of my eye, I notice a familiar face with a knife in his mouth. I think hard, and realize it is Charlie Brown. Charlie takes the knife out of his mouth long enough to yell, "I'm gonna kill you, fucking Jew". Florida. I tell a cop standing behind me that someone wants to kill me. The cop says, "good". Then the guy starts climbing on the band shell behind me. I look up, and see him with the knife in his mouth. He must figure he is a pirate or something. I step back and tell the cop what is going on. He calls me a whiny punk rocker. The guy continues to climb as I feel a bullet whiz past my ear. Great. Now someone is taking shots at us. This is totally out of fucking hand. Punk Rock or not, I really should get the hell out of here. But I'm in front of five thousand or so people. And they are loving Roach Motel. So, I figure we all gotta die sometime, and this may as well be it for me. I'm serious. Anyway, Charlie Brown is now directly overhead, about fifteen or twenty feet up. He is wearing a bandanna on his head, shorts, and boots. He looks at me, and me at him. Our eyes interlock as Roach Motel goes into the second chorus of the song. In his eyes I see pure hate something I have never really seen before. I see pure hate. Clean and simple. This guy really wants me dead. Who knows who is shooting at me, but this guy wants to stab me.

In the next moment he decided to jump down onto me and stab me. Only I stepped out of the way, and he landed on the hard concrete stage. His knee-cap exploded as a bone in his leg came through it. He screamed in agony. He had shattered his leg. I looked down at him, and continued to play the song. I didn't wanna get lost. Blood was running out all over the stage in front of me. I looked back to the cops, and they all had grins on their faces. I looked at the band, and they were busy playing and fighting off the audience. Finally I looked back at Charlie Brown. He seemed to truly be in pain. I knelt down beside him, took his hand in mine, and asked him if he was okay. I asked him if there was anything I could do for him. Here was a fellow human. Another living being. This world is a cruel and cold place. People are always full of hate. There have been wars since the beginning of time. It seems as if this planet, and the human race exists to have conflict. If only we understood the true meaning of peace. If we could live in harmony with one another. If we could find it in our heart to forgive. To reach out. To touch one anothers souls. Ahhh. The world would be a better place. The true meaning of brotherhood would shine through like a beacon of light. I figured I'd start here, with this little guy. Forgive him, understand his pain, I'd reach out. So I again asked if there was anything, anything at all I could do for him. He told me, through gasps of pain, to "go die, you mother-fucking Roach Motel Jew bastard". Florida. So with all this new found humanity and understanding, I rolled him off the front of the stage, where he fell another six feet on to hard concrete, and broke his other leg. We then finished our set. Take My Life, Please.

Endnotes:

1. Destroy Television, Best of Volume 1 should be out by now, or any second. On Go-Kart records. Buy it. And to those who have written requesting my band IRON PROSTATE's record or singles, please contact Vital Music Records, they have an ad in this magazine. I think there are a few left.
2. Some good bands I've seen recently are HIP NIPS, STITCHES, and HAMMERBRAIN. Check 'em out if ya get a chance.
3. My e-mail is still Ramones007@aol.com. If you want your band to be on Destroy Television, which airs here locally every week, send me a VHS tape. If it is Punk, it will run. But please, bands, do this. I am tired of labels sending me shit. Get off your ass and get some free publicity. Live is fine, as long as the sound and lighting is okay. I can not return tapes, but maybe you know someone here who can tape the show for you. Anyway, send it to Destroy TV/P.O. Box 323/Village Station/New York, N.Y./10014.
4. I heard that the guys in BUGOUT SOCIETY went to a Bikini Kill Show with a bullhorn. They really pissed off that chick singer from them Sonic Youth videos. Excellent. They also have a fanzine called "Greedy Bastard". It is really funny.
5. And finally, "No, I don't have free G.G. stuff. Leave me alone."

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...i am a MAN! A *man* i say! My Dixie cup veritably runneth over with carnal lusts, testosterone-fueled berserk-er impulses, and other miscellaneous Y-chromosome-damaged behaviors. I'm a reeking, panting, slavering beast; a mad bull run amok in the henhouse much to the internal discontent of its tenants. *Jump back, Jack! Get down, Bernice! A man's gotta do what a man's gotta do!* I'm a headhuntin', war-club wieldin', bad-assed gamey-smellin' nutty fucker, as per my gender's genetic manifesto! Such is both the bane and the boon of the ol' Maleness Experience. Or so the theory goes. In actuality, however, i — a card-carryin' male type person since birth — generally come off approximately as Crazy Mad With Passion as Spock on a bad hair day. I'm UNDER CONTROL, baby. I'm a Cenozoic Stoic. I follow Apollo. The only "Bacchus" in my life is the guy who played Thurston Howell the Third. Few chickens in my neighborhood have reported bleeding reproductive portals for quite some time now. Like, strictly from i-could-care-less-ville. And, for the sake of unadulterated rhetoric, i ask you this: *do you know why this is?* Like, whyfore the Calm, Cool and Collected trip in the midst of the written exploration a genre of music known primarily for Males Of The Species celebrating Bacchanalian carousing and the Eternal Scratch of the Animal Itch? Tell ya why, Human: Contrary to popular belief, Hot Animal Passion is NOT the province of the male component of the personality. It's a Chick Thing. Passion and Intuition and all that shit are feminine personality aspects. I read it somewhere — so don't bother arguing with me, i'm sure it's true. REAL men — like my hero, sulkin' Vulcan Phunky Phat Spocky V — are, of course, given over to Logic and Reason (which REALLY fuckin' cuts down on our Wining, Wenching, Sacking and Looting — but, hey, that's all right. The "Testy Heterosexual" schtick gets old fast, and i should know cuz i've personally ridden it into the ground more times than i care to count [and besides, *pfffft*, look at the competition!]). Therefore, anytime you see two big obnoxious drunk guys in an alley brawl, it means that they are merely feeling a bit effeminate at the moment, and are attempting to get in touch with the female side of their personality. The real men are, of course, at home, nerding out. *A man's gotta do what a man's gotta do.* Now, at this juncture, i would assume that many of you (uh, myself included, in fact) are wondering exactly what the fuck this has to do with *anything*, let alone my Top Ten Albums of 1994 list (oh, jeezus, i think i sperled the surprise awready). In point of fact, many of you may be wondering why this tract didn't appear in the now-infamous "Relationships" issue of MRR (apart from the fact that its inclusion might have actually been construed as [SHUDDER!] *approval* of same. Fuck that shit. Whoever came up with the idea for that issue should be cast into the fucking sea and bonked on the head with oars and stones for forty days and nights, with two ten-minute cigarette breaks [for benefit of the oarsmen] per eight hour shift). Ah, it is because this column has nothing to do with relationships whatsoever, just *maleness*. ALL-MAN! ALL-BEEF! URINE-BELCHIN' SULFUR-FARTIN' BLOOD-EJACULATIN' *MALENESS!* But, as i said, the truly manly man does not go around clubbing others over the head for sport, nor does he partake in the unnecessary lifting of heavy objects, the extended satiation of carnal desires, Bacchanalian revelry, or contact sports (although the extended satiation of carnal desires makes a pretty good side project if you got the patience for that type o' thing). Conventional warfare is as nellie as it gets (which is why *real* men still prefer the Neutron Bomb to any of that jive-ass *mano a mano* hogwash). However! Speaking a Guy Type Dude with 29 years of Guy Type Dude Experience behind me, i must state for the record that, *regardless* of how given over to the manly art of logic, reason, and dispassion (Phunky Phat Spocky-V would call that "Vulcanization") a fella is, *the unstoppable male-specific compulsions beamed directly from our scrotii to our brains are still there. A man's gotta do what a man's gotta do!* However, the record must clearly show that these hormonal compulsions at the irreducible root of the male psyche are NOT genetic drives to rape, pillage, plunder, buy an El Camino, et al. They are, in fact, genetic drives that force us — oft-times against our better judgement — to trumpet our virility — our throbbing, hairy, be-peckered manliness — to an (understandably apathetic) universe by doing stuff like, uh, writing Top Ten Albums Of The Year lists and shit like that. Hey, i'm not kidding! Reducing abstract concepts to symbolic notation is the core drive of the male psyche — the *eau de testiclé* if you will. Ask around. Who invented numerals? Guys. Who invented alphabets? Guys. Who invented words? Guys, unless Burroughs was right and words are actually self-replicating viruses. We did all that shit. Not because we're smarter or more creative (after all, it was Mike Nesmith's MOM who invented White-Out™), but just 'cause those things are Guy Things (i mean, come on — you can tell we invented language because we stuck all kinds of jerky little guy linguistic in-jokes in there, like the thing with last three letters of "woman" being "m-a-n". We did that just to be dicks [actually, wimmyn, there is no "we" involved. It was all my doing. I take full responsibility!]. We've been snickering at that for like two thousand years, and they're just starting to catch on to it [i have also put forth a related theory that the "w-o-m-y-n" spelling is, in actuality, an Intentional Glam Metal Misspelling *a la* "Crüe," "Trixter," "Krokus," "Lykkyn Tytty" or what-have-you. This syndrome stems from females at the pre-school age coveting the huge, elaborate coiffures of the glam metal bands they see on MTV. The clinical name for this condition is, of course, "Beavis Envy"]. It'll probably be another thousand years before any of them get hip to the fact that the zero is actually a drawing of a gaping vagina, the numeral three is an aerial view of boobs, and the asterisk is a hieroglyphic representation of the female anal sphincter. SHIT, I'M DOING IT AGAIN!). The more stuff we can pigeonhole with a number or a series of letters, the happier and more fulfilled we are (some strain or another of contemporary feminist logic [and, hey, i'm a fuckin' expert on that shit, believe it!] posits that, on a planet of asexually reproducing chicks, no vocabulary, numeral system or alphabet would ever come into existence [therefore, were Captain Molecule's Flying Saucer to — *darn the luck!* — crash land on the Planet O' The Chicks, not only would my {*i am secretly Captain Molecule*} stock skyrocket merely by dint of my being the only enpenised palooka on the planet, but the fact that i would be the only sentient on the globe who was hip to the late St. Kinison's sermon on "alphabet-as-highly-effective-cunnilingus-matrix" would soon be grounds enough for a one-man bull market, as long as i could coax my glands into keeping a modest quantity of saliva flowing] . They'd still get everything done we do now, but, as the theory goes, they'd have other ways of doing it (my guess is that intra-species communication would be on a sub-verbal level, utilizing ambient purring sounds, Body English, and The Rolling Pin [and, speaking of which, am i just *that* fucking out of touch from living north of the Illinois-Wisconsin border all these years, or has The Rolling Pin lost ALL fucking moxie in Modern American Civilization? Shit, if *i* was throwin' down on wild three-way sex action {not like i like girls or anything} and i yakked about it in print, not only would my ass be in a king-size sling, but my head would be in a goddamn bushel basket and i couldn't even speculate as to where one might eventually locate my genitals]). Top Ten lists make us feel GOOD. Make us feel like MEN. Make us feel like we have dongs the size of septic tanks, and gonads big as cream-filled Hoppity-Hops. They efficiently indulge our uncontrollable cravings for ORDER, for LOGIC, for STRUCTURE (i mean, shit, i practically blew a load when i finally figured out that my sixth-favorite song on the first Ramones album was "Now I Wanna Sniff

Some Glue." Up until that point, there was a Top Five, then Chaos. Now the Chaos is that much more ordered, and i feel that much mo' better about my comprehension of The Great Cosmic All and role in same. *Has Science Gone Too Far?*). Anyway, any male who does not end the calendar year with a Top Ten Albums List is either a HOMOSEXUAL (oh, speaking of which, as of 11:50 PM CST 12.9.94, Pansy Division would suck a little bit less if they re-did that Ramones song as "Now I Wanna Suck Some Cock") or IMPOTENT, not that i have anything against those conditions, mind you. But, like i said, the Testy Het bit (insert bad testes humor here, kids) gets stale right quick. Because i am a fucking PRISONER of my LOINS, i cannot do away with this issue's "Top Ten Albums of 1994" list and move on to less gender-specific fare. Verily would this call into question the indisputable character of my manhood, and to imply that i have anything other than a full complement of hormones (Tim Stegall pun...*now!*) would be false advertising of the basest and most misleading sort. Therefore, in the interests of inter-gender *glasnost* (and the timely sidestepping of the ubiquitous ROLLING PIN), i will not only be listing the top ten albums of 1994, but will be analyzing each in terms of their component male and female aspects as well. As always, the Rockin' Rev is nothing if not equitable.

REV. NØRB'S TOP TEN ALBUMS OF 1994

(current as of 11:53 PM CST, 12.9.94)
(Recognized As Universally Valid)

#10) *Three-way "cutting edge" tie in a cheap attempt to appear to be somewhat of an intellectual:* #10a) JON SPENCER BLUES EXPLOSION "Orange" (Matador) • *Male Aspect:* The packaging totally rips off the Monkees' "Head" soundtrack, and since that record holds a spot so near'n'dear to my heart and other organs (when you look at the original silver mylar cover for "Head," you see the word "HEAD" and, oddly enough, a reflection of your own head. Har har. Needless to say, given my penchant for senseless one-upmanship, the "Head" record soon became the nexus of my numero uno sexual fantasy [well...okay, it's probably numero dos or something, but i give preferential treatment to the sexual fantasies that my RAGING FULL-ON STUD-MUFFIN fellow columnists have not already beaten to death, you understand], which is, in case you ain't already guessed, to somehow — using a little bit of mind control, a smattering of recreational hypnosis, and a whole lotta Flag'n'Sail blue flavor after-shave — finagle an unsuspecting female type person into blowing me whilst the record plays and i watch the whole sordid spectacle reflected on the record jacket bearing the inscription "HEAD." Thing is, though, for me to truly be into it, the person doing the blowing would have to be a rather dim-witted, naive sort [why anybody with any brains would have my dick in their mouth in the first place is beyond me] who had no inkling that they were merely being used to indulge my interest in bad puns. She would have to be like *"Oh God, I'm down on my knees sucking this man's erect member as he watches the whole tableau unfold in the reflective surface of that album cover! I'm the wanton, panting, bitch-in-heat channel for this monster's inhuman lusts! AND IT FEELS SO GOOD! Oh, wicked demon satyr lord! Let me service your every foul desire Chartreuse Lucifer my liege and master bwarrghglrrbhbhhllbrgghhgghhuauuaahhhauhhahhgrrhhlllgrbbrbbllll!!!!"* and i would be sitting there with my jeans around my ankles giggling and going to myself *"Get it? HEAD? Get it? The album's called 'HEAD' and she's giving me HEAD and when i look at the album cover i see her giving me HEAD under a caption that says 'HEAD' and shit? Get it? 'HEAD?' Get it?"* The object, of course, is to make the BJ last for the duration of the record, only relinquishing the [non-phantom!] load at the final bit of dialogue between Micky and the girl that goes *"Suck it before the venom reaches my heart." "Okay, I will!"* Luckily, "Head" is only about 29 minutes long — and, given a moderate amount of bad technique on her part and concentration/mental wandering on my part, i think that's doable). *Female Aspect:* What the fuck kinda name for a boy is "Jon," anyhow? #10b) SHELLAC "At Action Park" (Touch &Go) • *Male Aspect:* Fucking Steve Albini keeps being smarter than me. Er, smarter than *i* (i use this same gag in an upcoming issue of *Zine* from Corvallis, OR. I'm sure it will be even funnier then!). *Female Aspect:* Hand-folded record covers made from unbleached paper = H-I-P-P-I-E. Good thing he's got a flat top. #10c) BRAINIAC "Bonsai Superstar" (Grass) • *Male Aspect:* FUCKING BRAINIAC FUCKING RULE. *Female Aspect:* Uh, i don't wanna sound nit-picky or anything, but, um, if your band is called "Brainiac," shouldn't the back cover of your new CD be FREE FROM FUCKING SPELLING ERRORS? I mean, "Hot Metal Doberman's?" *"DOBERMAN'S???"* ("Hi, I'm Timmy Taylor from Brainiac, reminding you: PLURALIZATION WITH AN APOSTROPHE "S" — IT'S NOT JUST FOR RETARDS ANY MORE!") And "Fucking With The ALTIMITER???" What the fuck is an "altimiter?" Some kinda wacky cross-cut saw on stilts for use at high elevations or something? Christ, there's less goddamn spelling errors on the new Bloody Mess & the Skabs record than there are on the new Brainiac record! For that matter, there were less goddamn spelling errors on the last DUMMIES record than the new Brainiac record! *I'M LIVING IN A WORLD INSANE!!!* Then again, maybe this is all some kinda insidious revenge against a churlish world who continue to misspell the band's name; i know i've spelled it "Braniac" a few times. I guess a "braniac" is a guy who goes mental any time he eats a bowl of Colon Blow whole-grain cereal.

#9) GUITAR WOLF "Kung Fu Ramone" (Bag Of Hammers) • *Male Aspect:* You can generate a vocal-less Karaoke Mix of this album by cunning application of the brake pedal whilst driving providing your rear brake shoes are adequately shot. *Female Aspect:* Japanese boys look a little bit too much like Japanese girls sometimes, and that can only mean trouble somewhere down the line.

#8) THE HUMPERS "Journey To The Center Of Your Wallet" (Sympathy) • *Male Aspect:* Fuck you! Rock and ROLL, motherfucker! *Female Aspect:* Number one, Jeff Dahl might like this album. Number two, "Motorhead" was originally recorded by Hawkwind, not Motorhead. Number three, if Long Gone John doesn't pony up those New Bomb Turks picture disc 45s pretty soon, i'm going to call him an insulting name.

#7) THE FIGGS "Lo-Fi at Society High" (Imago) • *Male Aspect:* The Figgs beat up Weezer backstage every night they played together. *Female Aspect:* Violence isn't manly. They should've just given Weezer the Vulcan Nerve Tweak and stole their cookies.

#6) THE QUEERS "Beat Off" (Lookout) • *Male Aspect:* Stubble. Also, this album plays a central role in this sexual fantasy of mine. Like, i put this record on, right, and then i beat off, right, and then, um, well, uh, i guess that's it. Get it? *Female Aspect:* B-Face simply does not look properly grizzled enough. I suggest he be strapped, face up, to the roof of an ice fishing shanty on Lake Winnebago for the first two weeks of January wearing nothing but a pair of hip waders, and fed nothing but an intravenous diet of Mentholmint Schnapps for the duration of his stay. Also, that song "Ben Weasel" is pretty gay, never mind what a downer it is when i lose the wad during it.

#5) FASTBACKS "Answer The Phone, Dummy" (Sub Pop) • *Male Aspect:* If my theory that Fastbacks = modern-day Buzzcocks holds up — and i see no reason why it shouldn't (in point of fact, i think this album may well be the band's "A Different Kind Of Tension," which is my favorite Buzzcocks album anyway) — that would make one of the band members the modern day Peter ("Homo Sapien") Shelley. Not sure which one. *Female Aspect:* If my theory that Fastbacks = modern-day Buzzcocks holds up

— and i see no reason why it shouldn't (in point of fact, i think this album may well be the band's "A Different Kind Of Tension," which is my favorite Buzzcocks album anyway) — that would make one of the band members the modern day Peter ("Homo Sapien") Shelley. Not sure which one. *[I'll leave further scholarly dissertation on the band to some of my fellow Fastback-backing columnists, 'cause i know what big Fastbacks fans they are. Of course, from the standpoint of someone who took off work and drove 400 miles round trip to view/gig with the Fastbacks when they played Chicago, it would have been nice to see a larger percentage of the big Midwestern Fastback Fan Bloc in attendance at the show, but, hey, there was probably something good on TV that night and five bucks is five bucks]*

#4) DEVIL DOGS "Stereodrive" (1+2) • *Male Aspect:* If i need to detail the male aspects of the Devil Dogs to you, your soul is not worth saving. *Female Aspect:* If Fabulous Andy Gortler owns any monogrammed hankies, the initials on them spell "FAG."

#31/2) TEENGENERATE "Savage" 10" (Sympathy) • *Male Aspect:* Teengenerate pretty much rule. *Female Aspect:* Are we really that bored as a species that we had to bring back the goddamn Nu-Disk?

#3) SCREECHING WEASEL "How To Make Enemies And Irritate People" (Lookout) • *Male Aspect:* This is not a hoax! This is not a dream! This is not an imaginary story! This is their best album of all time! Don't fucking look at ME funny, i was ready to write 'em off, too! Sad to say, but that little bit at the end of "Degenerate" where, for no apparent reason, it starts goin' "*Degenerate, Degenerate, Degenerate — Yeah Yeah! Degenerate, Degenerate, Degenerate — Yeah Yeah!*" is proof positive that the Screeching Weasel Guy knows as much about the craft of creating punk rock as anyone. What a sad day for the rest of the third dimension, not to mention Wisconsin. *Female Aspect:* Luckily, the guy does not know *shit* about the true nature of the Archies. I quote: "*Coming from a heterosexual male perspective...if you're wondering whether or not you have the ability to maintain a healthy, loving relationship, there's only one question you gotta ask yourself: Who would I date if I had to choose between Betty Cooper and Veronica Lodge?*" That's totally fucked! Coming from a heterosexual male perspective, the only question you gotta ask yourself *vis a vis* relationships is "why won't any of the girls lay Jughead?" Think about it (for the record, the parallel question for the homosexual male is "which Plasmatic did you always want to sleep with?"; the relevant question for all females, regardless of sexual preference, is "who thought up the electrical-tape-over-the-nipples bit: Wendy O. Williams or a guy?" Everyone's relationship questions can be phrased in terms of the Plasmatics except for the heterosexual male's, which must be couched in terms of the Archies. This is both our blessing and our curse)! The Betty/Veronica question is passé good-ol-boy MTV Generation Levi's 501/Corona Beer commercial fodder, and anyone who champions it reveals their true oppressorly nature. Plus, do remember it was Ronnie who played the keyboards (both hands *and* one foot, kinda like Geddy Lee), whilst Betty only played tambourine and danced around like a dumb slut, even though she wasn't one. And i'll bet you ten-to-one Veronica wouldn't *touch* your fucking dick in the sack, let alone blow you.

#2) THE RIP OFFS "Got A Record" (Rip Off) • *Male Aspect:* Lurkers cover (although, for the record, i probably would've chosen something either old like "Shadow" but more obscure, like "Go Go Go," or something newer with no punk-cred like "Rubber Room," probably the Lurkers best song ever. Also, Word On The Street is that the Rip Offs wear those masks to obscure the fact that they were all in the Mentors at one point in time. *Female Aspect:* The fact that they did a Lurkers cover *other* than "Suzie Is A Floozie" immediately calls into question the sexuality of all parties concerned. Also, Word On The Street is that the Rip Offs wear those masks to obscure the fact that they were all in Crime at one point in time.

*And, from right the fuck outta left field, our survey says the #1 album of 1994 and quite possibly the decade thus far is...*THE LEE HARVEY OSWALD BAND? "A Taste Of Prison?" (Touch and Go?) • *Male Aspect:* Zowie Fenderblast! *Female Aspect:* Zowie Fenderblast! Rock critics will be pulling hair and stomping insoles for years over whether or not this record is the Psychedelic Furs meet the Didjits or the Meatmen meet the Jesus & Mary Chain, but i kinda think it sounds more like the Sex Pistols playing Wings covers on acid (they actually do cover "Junior's Farm," fuck yeah! "Girls School" and "Helen Wheels" next! If there's a fourth good Wings song that's slipping my mind right now, cover that one too!), and the whole sorry conclusion i am drawing from this year's Top Ten list is that all truly cranium-spinning rock'n'roll revolves — in some way, shape, or form — around the concept of finding fresh ways to promote androgyny. I mean, we males of the punk rock domain kind of had it easy 'cuz, historically, most of the androgyny in our scene was perpetrated by butch chicks, freeing us from the chore of having to think about our own personal appearance and its ramifications upon the universe. But, y'know, since all this Hair Perestroika took effect after the ascendence of the Woodstock Rerun Generation, it's hard to keep straight which segments of our population are supposed to be taking care of the androgyny chores and which are allowed to just sort of hang out. Thus, this most sacred of duties — Androgyny Upkeep — falls to the Lee Harvey Oswald Band (and, i think, maybe Elastica too. That "Stutter" single sure was good, almost as good as "Radio Beat" by the Devil Dogs, the top 45 of the year — but i fucking KNOW that in six-to-eight months i will have long surpassed my Elastica Limit, and will be writing big mean columns like "Why Elastica Can Suck My Cock, Part VII" and shit, so i'll just include them out as a matter of foresight), duly administering a supersonic high colonic to the bowels of rock'n'roll while crooning lyrics like "*Washed up on the flats With the Big Wharf Rats, Got a Beer and a Bloody Nose...Fell down the stairs during dark affairs, Gotta tear in my Panty Hose,*" although the record should show at this time that i've always thought David Bowie pretty much sucks. Be that as it may, never let it be said that the Rockin' Rev is one to let opportunity's shave-and-a-haircut go unanswered: i can see the writing on the mall, bub! From this moment onwards (real early Saturday morning and i can't see the goddamn clock anymore), Spock Doggy-Dog is OUT as my gender role model, the Lee Harvey Oswald Band are IN. FUCK my overbearing maleness! FUCK my all-encompassing hetero vibe! I can do this androgyny thing, and i can do it RIGHT! I know EXACTLY what i'm doing! I understand the subtleties of gender identity to a T! I'm gonna make a million dollars, tour the world, and lay a lot of interesting people! All i gotta do is slack off on the stoic testosterone jive, and get more in tune with the female aspect of my personality! First thing i do is find a locker room where i can beat off to the naked tits on the "Taste Of Prison" album cover in a reeking haze of sweatsock mists. Then i beat up some old lady for her black patent leather pumps. The El Camino i buy later.

BRUCE
ROEHRS

"Tulu Is A Wimp..." So Are You

This month we start off with an absolutely mind boggling great live QUEERS LP called "Suck This" on the Clearview record label out of Texas. This picture disc is elaborately silkscreened with artwork by B-Face. It's recorded live at the Jam Room and every single track kicks butt! The classic "This Place Sucks" slams you early on and the momentum just keeps building from there. Twenty ripping songs including favorites like "Fuck You," "Fuck The World" and "I Hate Everything." this is the best live punk record in recent memory. Kudos to Clearview Records management for the hard work that documented one of America's greatest punk bands at an extremely strong show.

HEAD from Seattle have served up a new RAMONES-flavored punk rock record called "Street Level Assault" and it diminishes the IQ of all who come in contact with it. The lyrics seem to dwell on drinking beer and getting laid, renewing the All-American values so highly praised by youth all over the world.

Ya got two skanky punk diatribes to deal with this month from Unclean Records in Austin, Texas. The way cool SONS OF HERCULES follow their great debut LP up with a significant single called "Tight Fit." There's some raw sixties style singin' with solid guitar, bass and drum backup. When the band plays uptempo, it's pretty rockin' shit. The HORMONES punk it out even further with an X type of attack, complete with harmonies and rock'n'roll guitar noise. "Sell Out Young" has all the earmarks of a classic Texas garage punk rager. Here's looking forward to more from the HORMONES. How 'bout a west coast tour?

Heads up! Another barnburner from Japan scuds ashore. The PHANTOM RATS have taken Teengenerate's manic punk energy and mixed it with the great 50's rock sophistication of the DEVIL DOGS. Ton o' fun.

Oh yeah! The fuckin' FONDLED have given us another fine record! This one's a split with their pals TITO O'TITO. "Harley" Fondled belts out the vocals in "Daddy's A Whore" and "I Love Wonder Woman". The lyrics go like this: "I love Wonder Woman, She's my greatest star, I love Wonder Woman, I wanna fuck her in the back of my car." The FONDLED really punk out on this record, a great follow-up to their stunning "You Suck Eggs" debut EP earlier this year. This kind of punk exuberance renews faith in the abilities of up-and-coming bands to make you smile. TITO O'TITO serves up a spirited performance big on the percussion end and rife with novelty lyrics about the movie "Rad," the TV show "People's Court," and the "Power Rangers." Amusing.

On Coolskin Records out of Santa Rosa comes the FEELERS layin' down some straight forward rock'n'roll with a healthy dash of punk attitude. Some members of the RANDUMBS help Ben & Co. push the project along.

The SLACKERS out of Huntsville, Alabama come screamin' inside your brain with a dirty little single called "Circle@Your Day." It's crammed with lightning quick punk rock ditties. A good follow up to the first single "Where Were You In '92?". Fuck Yeah to the SLACKERS!

Beer City Records from, appropriately enough, Milwaukee, Wisconsin, brings you the RICKETS out of Bainbridge Island, Washington. This is the real shit: old school, fast and snotty as fuck punk. The lyrics are intelligent fodder, not for the SubPop goatee poseur set, i.e. "I'm in shock, I'm in fear, I can't seem to find my beer." Very good record.

NO EMPATHY, Chicago's finest, are on a roll. They currently have a huge whack of product available. You remember the "Ben Weasel Don't Like It" EP? This month, NO EMPATHY carries on the thinking man's punk tradition with a box set on Johann's Face Records. Albini wishes he could still deliver the goods in this charged up fashion. NO EMPATHY also splits a single with LUNKHEAD and both sides are believable punk rock. LUNKHEAD's original, "Laughing At Your Mistakes," is quite strong. Perhaps "Femme Fatale" should be left to the DEMOLITION DOLL RODS to cover.

To those about to drink,
I salute you!

As for live music lately, a couple of bands have left their impression on this area. SEIZURE BOY put on another fine show at the infamous Purple Onion. The soundman/club owner had some difficulties with the board and the related knobs, but the band prevailed. SEIZURE BOY recorded some songs for Coolskin Records and we're looking forward to hearing the results after the new year.

The STITCHES came up from SoCal and turned ol' Gilman on its ear with a stellar display of punk rock acumen. Lots of strong 1977 style originals were played. The crowd screamed out for "Sixteen" and got it. The encore included "Hillside Strangler" by the CHILD MOLESTERS and "Television Addict" by Australia's VICTIMS. We hope to see the STITCHES up here again soon.

Those legendary stalwarts, the LAZY COWGIRLS, conquered S.F. recently. After all these years, these guys can still rock out with the best of them. D.I.E. in Indiana forever.

Newsflash: The HUMPERS world tour update! After showing the CBGB's crowd what they're all about, the HUMPERS are working their way back west. At a garage hoe-down in Texas with the SATANS and MOTARDS, two 12-packs and 110 volts got the band pumpin' hard enough to bring down the house. No, I mean literally. The garage ceiling had to be supported by the partygoers until the end of the set, and when the humans pulled out, the fuckin' dropped! Wow! The awesome power of Mr Drake and the HUMPERS is a force to be reckoned with. While we're on the subject, the HUMPERS have a smokin' little single out right now! It's called "Fast, Fucked & Furious," and it'll blister your friggin' earbones. The HUMPERS remain at the top of the heap when it comes to this sort of bad boy, raw as fuck, guitar punk. Long live the HUMPERS!

Till next time, see you in hell!

FAR ENOUGH

Adrienne Droogas

Stormy, the booking agent for The Offspring, had called up and asked if Spitboy wanted to be on the bill for The Offspring's appearance in the Bay Area at The Fillmore. The offer went as follows: Be the opening band at a show that costs ten dollars in a club that fits around a thousand people, get paid one hundred dollars, and the club takes ten percent of whatever merchandise we sold at the show. Hmmm.. I really had to struggle with this one for around oh, gosh, I don't know... let's say at least a full second before I figured out that there was no way in hell I would play a show like that. Since I sincerely adore Stormy, I told her I would call her back. I talked with the other Spitwomen, and we all agreed that the answer would have to be a big, fat, full throttle NO. I called back and left a message saying that if The Offspring were ever interested in playing an all ages, five dollar, no contract, PUNK show that she should give us a call. Of course, when my friend Kamala told me that she could get me in to that same show for free, I was curious enough to say yes. You see, I don't really understand what is drawing bands that used to be involved in the scene to play shows like that and be a part of this whole exploitation of punk rock. I figured this was my chance to get some answers. Time to put on my journalist reporter cap, flash my Maximum RnR press pass, and check out what all the hoopla is about.

I picked up my friend Jessie Luscious and we drove out to the city, found a brilliant parking spot, and headed towards The Fillmore. Kamala had said she could get me in on The Offspring's guest list so I sauntered up to the woman holding the list. She looked me up and down, a none too friendly expression on her face. I flashed her a charming smile, telling her which guest list I was on. She looked through the list of names. She flipped through the little box containing even more names. With a slight sneer she loftily announced that I wasn't on any list and disdainfully shoved my ID back at me. Well. I guess it was time to pull some strings. It's not like I have too many strings that I can pull in any situation, let alone at an Offspring show, so Jessie and I stood out front trying to figure out what to do. I took one look at the beefy security guys and knew that bum rushing the door wasn't going to work. Being the strong woman that I am, I figured I could probably muscle my way in, but one look at Jessie and I knew he'd get pulverized. Then my friend Jon waltzed around the corner, his laminated backstage pass hanging around his neck. He had been on tour with Rancid and The Offspring recently and swore he had strings to pull once he found out that I was being denied access. Then Lars showed up, and strings were gettin' pulled left and right. I began to feel like I was at some weird marionette show so many god damn strings were being jerked around. Some guy I didn't even know took me to the ticket window, got a ticket and pushed it into my hand. I also winded up with an all access pass stuck to the front of my sweatshirt. I struggled to resist the urge to stick out my tongue and say 'nee ner nee ner' at the women holding the guest lists as I went by her, but I knew it wouldn't be worth it.

A feeling of complete alienation began to overwhelm me. For me, getting into a show means waiting in line, handing someone three to five bucks, getting a hand stamp, and hanging out with whatever friends had shown up that night, and watching bands play. I must admit that I'm not used to security guards with headsets and walkie talkies patting me down and searching my pockets. But what the hell. I was in.

The place was packed with so many unfamiliar faces that I began to wonder if I had somehow gotten really confused and come on the wrong night. I finally saw a familiar face and when they saw my vast confusion, they directed me to where the backstage area was. Jessie and I pushed our way through the throngs of people and made it to the backstage entrance where I was once again grilled by yet another security guard and once again helped out by yet another complete stranger who pulled yet some more strings. The puppet show continued. My sense of alienation also continued to increase as I wandered around backstage, feeling like I had a big sign over my head in neon letters that screamed out "SECURITY!! SHE DOES NOT BELONG HERE!! SECURITY!!". Jessie headed into a room marked 'The Offspring's dressing room' and I followed, not really knowing where else to go. The room was packed with even more unfamiliar faces, buckets of beer, more juice and soda then anyone in that room could drink, and some various forms of junk food. I just kept eyeballing the basket of fruit. I looked around and actually recognized one of the guys from The Offspring and he recognized me. The guy with the long hair and the thick eyeglasses. His name is Kevin. The first thing he says to me as he shakes my hand is that he's disappointed that Spitboy wasn't playing the show, but that he understood and respected why we decided not to. We began to talk, and I remembered why I had been interested in coming here: to find out exactly what this is all about. I began to ask Kevin some questions about how he felt about the attention paid to his band, about high door prices, about the media crap, about what this all means to him. I can't give you the conversation word for word, but I can give you my general impression. Kevin's a really nice guy. He plays guitar in a band that is getting really fucking big. He recognizes that things can be done differently (as in Fugazi being able to play five dollar shows to thousands of people), but that isn't what his band is choosing to do, that this is no longer in the realm of punk rock, but just straight up rock n roll. Remember, this is all just *my* impressions. I don't want to put words into his mouth that don't belong there. After awhile, we began to swap silly tour stories and I relaxed enough to swipe one of the apples out of the fruit basket and open up a bag of chips. I realized that hey, this *isn't* a punk show and no one is trying to *make* it a punk show. It's just rock n roll. That didn't help my feeling of alienation, but at least I began to get a glimpse of understanding.

During The Offspring, I stood on the far side of the stage with some friends and watched them play. At one point, Kevin was talking into the microphone and thanked the Rancid guys for showing up at the show (a big cheer from the audience at the mere mention of Rancid) and then he shouts "And Spitboy! The best band ever!" and the audience was so quiet that you could have heard crickets chirping (except for the fact that any insect in that club most likely got squished by the thousand or so people stomping around). I could almost hear the collective mind of the audience silently saying to itself "Spitboy? Never heard of 'em. Do they have an MTV video?". I guess I'll have to talk with the Spitwomen about pullin' out them video cameras and get 'em rollin'.

If you don't think that's the ultimate in sarcasm, then think again.

This is how I see it. If a band wants to sign to a major label, put out MTV videos, be on the cover of (sit on this and)*Spin* magazine, then that is their deal. That is their issue. That is ultimately their problem. But once a band agrees to do these things, that instantly removes them from the world of punk rock as I know it. I don't consider bands doing this kind of stuff punk bands. No fucking way. Punk wasn't built on plastering your face on TV and in glossy magazines. The media is ranting about their discovery of punk, but these bands that they're shoving down our throats are *not punk bands*. One more time: THESE BANDS ARE NOT PUNK BANDS. The minute that pen is put to the major record label contract, it's not punk. Once your video is aired on MTV, it's not punk. Once you play a twenty dollar show sponsored by Budshitweiser, it's not punk. I don't care if the music is three chord whatever and the lyrics are about smashing who knows what. It all becomes about big bands playing rock n roll. People can talk about The Ramones, The Sex Pistols... bands that I grew up on and always considered punk. What I'm talking about is here and now. Today. What is happening to our scene in this moment. The media keeps saying that this is the year that punk broke, but in my eyes it's the year that the media tried to break punk.

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COUNTDOWN TO THE MILLENNIUM
John J. Kohut

Egg fireball, Tube Nation, skull ashtrays, Ouija Board justice, man bites dog again, Monopoly prison break, Huh?, Chinese Snow Men, we'll all dance with the street sweeper, BVM news. In short, don't hold your breath, don't touch that, and hey, what's that you're cookin'?...........

Why not go for the trillion?
Adrian William, a Wisconsin prison inmate serving a 50-year sentence for robbery, filed a request with the court to legally change his name to Romanceo Sir Tasty Maxibillion. William explained that he plans to one day be a billionaire.

Lock your doors!
Police in Akron, Ohio, arrested Henry M. Heepe, 50, for the murder of his mother, with whom he lived. Alerted by a neighbor who heard screaming, police entered the Heepe home to the sound of a man chanting "die, die, die." They found the accused lying nude, face down on a bed next to mutilated pieces of his mother's corpse. Heepe, whose face was smeared

with blood, told police that he killed his mother because she was a "vampire devil," explaining that he had to "cut out both of her hearts" and that it "took her five hours to die." The corpse was missing the right eye, spleen, part of the small intestine and the lower half of the stomach. Police found some pieces of the body bubbling in a pot on the stove.

When the levee breaks, indeeed

A Missouri jury found James R. Scott, 24, guilty of removing sandbags from a levee along the swollen Mississippi River during the massive 1993 flood. His actions opened a breech that submerged 14,000 acres of farmland. Prosecutors told the jury that Scott planned to break the levee in order to strand his wife on the far side of the river so that he could "have parties" and "affairs."

Despite protests from neighbors, Judy Tramontana, 28, and her boyfriend, succeeded in displaying a macabre Halloween display at their trailer-park home in Vineland, New Jersey. The scene featured dolls with knives through their heads and coat hangers suspended from trees near a sign reading "abortion clinick [sic]." Said Tramontana, "I don't really like kids and my boyfriend totally hates children. We came up with the baby doll idea, and he said, 'Let's put up an abortion clinic sign to go with the decorations.'" She also told the press that she planned to put up a scarecrow that resembled Jesus. "We'll do stuff to him and maybe we'll offend Catholics," she said. She defended her display as "no worse than watching the 6 o'clock news."

Buffalo, New York's assistant registrar of vital statistics resigned in October after admitting to stealing at least $200,000 in public funds (the city council estimates the figure may reach more than $400,000). After he was caught on videotape taking money from fees paid to the office, he took police to his home and handed over four suitcases packed with $200,111 in cash. After resigning he asked the city to pay him $8,500 for unused time off.

Heavy Metal Thunder

A 15-year-old playing a Halloween prank blacked out homes in a five mile radius around Franklin, Pennsylvania, when he threw eggs over the fence of a Pennsylvania Electric Co. substation. A splattering egg, combined with falling rain, created a fireball over the 34,000-watt transformers. The teenager had to be treated for ringing ears.

Yep.

On Sunday night, October 30, CBS broadcast the made-for-television movie "Without Warning." Presented in the format of a live, breaking news story, the tale of asteroids impacting on Earth resulted in hundreds of telephone calls to CBS affiliates from viewers around the country, despite the presence of disclaimers at every commercial break explaining that "None of what you are seeing is actually happening." Interviewed the next day, veteran broadcast journalist Sander Vanocur, who played the news anchor in the movie, asked, "Has America lost its capacity to read?"

In Maryland a new state law took effect October 1 aimed at stopping a network of grave robbers. The law now makes it illegal to buy, sell or transport human remains or funerary objects such as tombstones and cemetery statues. A state delegate said that beyond reselling the tombstones as coffee tables and lawn ornaments, grave robbers in Maryland "are unearthing these graves, taking skulls, cutting them in half and using the top half as an ashtray."

A British appeals court ordered a new trial for Stephen Young, accused of murdering a newlywed couple, after it was revealed that some of the jurors had held a session with a Ouija board in their hotel the night before they returned the guilty verdict. The jurors reportedly contacted the spirit of one of the dead victims who confirmed the guilt of the accused.

Six Pennsylvania teens were arrested for terrorizing a group of Amish people. The teens had mistakenly believed that their victims were Old Order Amish and Groffdale Conference Mennonites, two old sects that traditionally do not contact police when victimized by crime. However, the Amish who the teens beat with brooms and hit with rocks and corn were in reality Plain Sect Amish, who had no trouble calling police with descriptions of their attackers. The teens were quickly picked up by police.

Stop the presses!

A 39-year-old man in Huntington, West Virginia, was jailed on animal-cruelty charges after biting his neighbor's dog "Buddy" on the neck. The accused said that "Buddy" was "growling at me ... messing with my dogs and messing with me every time I walked by."

In November, three Arkansas inmates used the wheelbarrow game piece from a Monopoly set to break out of the Faulkner County Jail. The wheelbarrow was used to remove screws on air duct coverings. They then crawled through the ducts to the roof where they lowered themselves to the ground with ropes made from bedding.

Provo, Utah, police arrested Scott Hone, 23, charging him with attempting to cut his wife's throat after the two got into a dispute while praying.

A 24-year-old man in Burlington, Vermont, known for being able to hold his breath under water for long periods of time, died in October while demonstrating his talent in a swimming pool.

Somebody's Neighbors

In October, police in Queen Creek, Arizona, arrested a 39-year-old man for fatally stabbing his father 45 to 50 times and gouging out his eyes. He also injured his blind mother, whose eyes had been gouged out in March by another son, aged 34.

Authorities in Toledo, Ohio, said that they would conduct an autopsy in the death of a 77-year-old man who was sucked up by a street sweeper in November.

Also in Toledo, Mayor Carty Finkbeiner caused an uproar in November when he suggested that moving deaf people to live near the Toledo Express Airport would reduce noise complaints. Because jet noise there exceeds government standards, the airport has been buying up adjacent properties. After deaf people complained that the remark was an insult, Finkbeiner replied, "I didn't say that it was a good or bad idea. My only words were that it was an interesting idea."

China has formally established The Committee for the Search of Strange and Rare Creatures to search for "snow men," their version of Big Foot. The creatures, which reportedly roam the mountains of central China and the Himalayas of Tibet, are said to be six feet tall and covered in hair.

A 41-year-old Florida business executive stands accused of embezzling $500,000 over a three-year period to fuel his $5,000-a-week lottery habit. Over the three-year period the man won only $2,500.

A New Hampshire minister who became so fearful that the new Brady Law would infringe on his right to own guns, went out and bought at least three pistols in September and October, with his daughter buying two more in October. According to relatives he never displayed any prior interest in owning a gun. Days after his last purchase, he accidentally shot and killed himself while demonstrating to his family what he had learned in a gun safety course.

Surf 'n' Turf

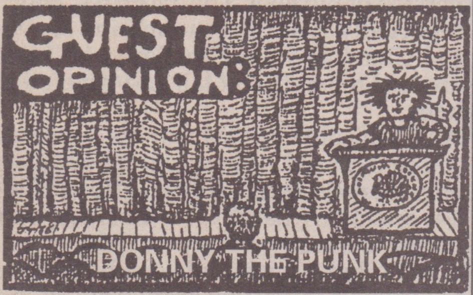
The administrator of Montana's Corrections Division resigned after it was revealed that he rewarded three women prisoners for their good behavior by taking them out to dinner at a Red Lobster restaurant in Billings. One of the three was serving a life sentence for murder. The administrator later noted that he "made a serious judgment error."

A 45-year-old man in Meriden, Connecticut, was accused of dialing 911 at least 25 times in one day to report a toothache. After several calls in which he cursed and threatened the 911 dispatchers, police came to his house and he was charged with criminal mischief. At the police station, after bail was set at $6,000, police allowed the man to use the telephone to call a bail bondsman. Instead he proceeded to dial 911 and again curse at the dispatchers. [Thanks to reader Jon Corbin for this one.]

BVM Update

Gianna Talone-Sullivan, 37, says that the Blessed Virgin Mary appears to her every Thursday night while she prays the rosary in St. Joseph's Roman Catholic Church in Emmitsburg, Maryland. Talone-Sullivan says that so far the Virgin has given her nine secrets but that she cannot reveal them. According to her, the Virgin's latest message was that "if we focus on negativity, it will act as a catalyst for human destruction. She would rather have us focus on love and mercy, but there is a tone of urgency. It is a time of urgency."

Kohut's latest book, Rock Talk, coauthored with his brother Joe, and published by Faber & Faber, is available in most bookstores. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, P.O. Bob 25682, Washington, DC 20007.



PUNK FOR PRESIDENT!

by Donny the Punk

The '94 elections are, thank Shiva, over at last, and the wonderful citizens of this great democracy have spoken.

Most stayed home. The rest threw out the party of Big Government and elected the party of Government Imposed Morality to replace them. Refreshed by this wholesome exercise in civic enlightenment, we now eagerly look forward to the presidential campaign cycle, which begins in January. This is likely to pit Bill Clinton—who has amply demonstrated his incompetent lack of both leadership and backbone and probably couldn't get elected dogcatcher—against a yelping, snarling pack of Republican, well, dogs. Like the Gingrinch Who Stole Christmas. Oh what fun!

Just remember: **"In a democracy, people get the government they deserve."** Pow! Everybody in politics blames each other, but nobody is courageous enuf to point the finger at the real culprit: the American public, which elects these bozos or avoids politics altogether (i'll exempt those honorable anarchists who don't vote on principle but at least get off their asses to do *something* politically), and which sells its vote to the guy with the most money to spend on mindless TV ads often enuf to make the difference. What do you expect from a nation of couch potatoes?

With the public's disgust with parties and politicians at an all-time peak, how could a civic-minded punk with a political science degree not selflessly offer himself as an alternative to this collection of clowns? Even Jello Biafra ran for mayor of San Fran. Why, i'm even 35 or over (sigh) and a native-born citizen, as required by the Constitution, and i have nothing better to do for the next 6 years and could use the $200,000 salary and free rent, not to mention the $50,000 White House entertainment budget.

I did at first hesitate to expose all the intimate details of my exemplary life to the close scrutiny of "Hard Copy" and Jay Leno, as scores of buxom bimbos sell stories of their torrid affairs with me to the *National Enquirer*, and it would probably be easier to get on the ballot in Russia, but after studying the matter it appears that all i need in order to mount a competitive campaign is to raise $300 million in short order. If every reader would send me $1000, i'd be off to a reasonably good start, anyway, and i could raise the rest by selling T-shirts and having benefits at ABC No Rio and Gillman. To this i'd need to add endorsements by major media barons likeTim Yohannon and Rupert Murdoch. Hmm, maybe i could rig the Electoral College. Just a thought...

The Other Way

In the *New York Times* they print page upon page of exhaustive talleys of election results, so i eagerly turned the pages last Nov. to see how many votes my candidates won. But the *Times* ("All the News That's Fit to Print") just lumped all the "minor party" candidates together as "Other." Since that aptly symbolizes the problem of the political outsider, i've decided to run under the Other Party banner. Vote the Other way! Celebrate anOther party! I haven't picked a Veep running mate on the Other ticket yet (suggestions, anyone?) but at this point i'm leaning towards **Alfred E. Neuman**. I'm also open to anyone so unpopular that nobody would dream of assassinating me. Bud Selnick?

The main thing i expect to do as President is to have fun: this is my solemn pledge to the American people. I will start by asking the Dead Kennedys to reunite and play at the Inaugural (at the Kennedy Center for the Performing Arts, of course), and will have bands playing every Saturday at the White House, with parties lasting til dawn. I will prohibit neckties from the White House, setting an example which will free men all over the country from wearing nooses around their necks, a yoke which has lasted a century. Speaking of clothes, i will take the Oath of Office and attend state dinners in the nude; i have nothing to hide from the people.

Air Force One beats Continental Peanuts by far; and since the people hate Washington, I pledge to spend at least half my time outside the capital. (Rusty, the First Cat, can entertain in my absence, replacing the First Lady.) In fact, I intend to use the Space Shuttle to be the first president in space. Not only that, I'll remodel the Oval Office so that it looks like the bridge of the *Enterprise*. "Open a channel to the Congress! Shields up! Engage!" I will build the world's largest skate ramp on the Mall. And when i ride Amtrak, i'll get to sit in the locomotive, whoopee!

I'll go toe-to-toe with Rush Limbaugh by having my own call-in show, and will spend one day a week listening to people chosen at random from around the country reminding me what the real world is like. I will deliver all TV speeches wired up to a lie-detector, and I challenge other candidates to do the same! I will initiate the office of White House Jester with full authority to make fun of me at all times. Nominees invited.

Not only will I personally crown the new Miss America, I'll invite her to live in the White House as a guest of the nation (heh, heh). In fact, since i'm a bachelor, i'll allow all the Miss America and Miss USA contestants to share First Lady duties—all of them—on a rotating basis. They can have the Lincoln bedroom, too.

But before i can ask you to send me your life's savings to save America from the ~~Commies~~, ~~drug lords~~, ~~Mitsubishi~~, ~~swine flu~~, (wait, I'll think of something eventually), i owe it to you to outline my prospective **campaign platform**, beyond my universal sound-bite campaign slogan: "Eliminate taxes, end the deficit, and increase spending on weekend parties!"

Due to space limitations I'll have to save my detailed policies on foreign affairs (i hope to have at least one on every trip abroad), crime, drugs, immigration, welfare, the budget, etc. for future statements, and just provide an outline of some of my other domestic initiatives here, to give you a taste of what the Punk Presidency would be like.

Domestic Policy

As one of my major social reforms, I will propose the **Public Toilet Assistance Act** of 1997, with the aim of installing 100,000 public toilets in deprived areas around the country; at least 5,000 will go to San Francisco.

I pledge to **cut the number of lawyers** in half over four years (they can be retrained as toilet attendants), and will veto any legislation or government regulations which cannot be understood by a recent high school graduate. In fact, i promise to reduce the number of laws by 50% in my first year, and 90% by the end of my term, and vow to appoint only non- lawyers as judges. I will make food stamps good for sliced pizza. I will make Hallowe'en a National Holiday, along with Sid Vicious' birthday and April Fools Day; and for these I'll trade in Columbus Day and even Presidents Day.

I will support **Family Values** by sponsoring the **Children's Divorce Act**, under which any child can sue his parents for divorce or make them pass a **Parental Fitness Test**. I will also allow small groups like bands to be legally declared families. And I will propose a National Brotherhood Act under which every American will be matched by computer with a Brother (or Sister)-in-Law at the opposite end of the income spectrum and be forced to spend every other Thanksgiving with them.

I promise to change the national motto on our currency to *"In God We Trust, But Never the Government."* Anyone who has had to sing it will be thrilled to learn that I will replace the "Star-Spangled Banner" with "This Land is Your Land" as the national anthem.

I will solve the nation's nutritional imbalance by sponsoring the **Balanced Lunch Amendment**, which will mandate good nutrition by the year 2010. Under the amendment, no more calories can be consumed than are expended, but everyone will still be allowed to eat whatever they want. (This constitutional amendment will be accompanied by a Truth in Calories Act which will mandate a prominent warning label on all snacks, deserts, and menu items with over 400 calories per serving.) I will also go along with the Fag-Burning Amendment, which would make it illegal to burn fags. I will support the **School Prayer Amendment**, providing that for one minute before tests, 10 seconds before quizzes, and 5 minutes before final exams, the students will shout in unison: "Somebody please help me! Somebody please help me!" Finally, I will propose a constitutional amendment to repeal Murphy's Law (not the band, stupid, the law that goes "Whatever can go wrong, will, and at the worst possible time.")

I will propose a **Night Owls Protection Act** to eliminate discrimination in employment, schools, housing, banking, public transit, and public accomodations against those who stay up late. I also promise to work towards reducing the workweek to 3 days by 9 hours, and in the process to **abolish Mondays**.

I will propose a **Public Servants Reminders Act** to make *inservility* grounds for instant firing of all "public servants." Government bureaucrats will be required to kiss the footwear of any members of the public whose cases they are handling. My Secretary of Transportation will have to use public transit everywhere he goes. My Secretary of Housing will live in the projects and my Secretary of Defense in a barracks. My Secretary of Agriculture will have to dine on what he can buy with food stamps, and will have to live on a farm 3 months a year, one month as a migrant worker. My Secretary of Human Services will have to make do on welfare; my Secretary of Education will have to teach a class a day in public school, and my Secretary of Labor will have to flip burgers at minimum wage once a week. My Director of Central Intelligence will have to pass a Mensa IQ test.

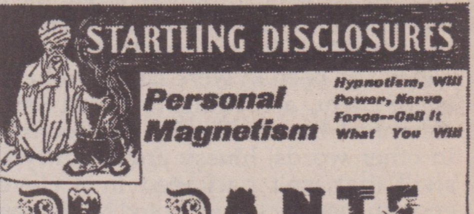
My **education** program calls for giving every kid a computer and allowing them the option of home education via modem. Upon reaching puberty, any slow readers will be allowed to enroll in Pornographic Literacy courses, where printed classics like *Fanny Hill: Memoirs of a Woman of Pleasure* will surely encourage them to learn to read. All high school students will be urged to enroll in a **Student Exchange Program** for a year overseas so they can learn about the world, discover how many of their assumptions are not shared around the globe, and see how good they have it back home, where even prisoners get to eat meat more than once a week. I will give students an option of choosing History of Rock & Roll over Music Theory in grades 5-12. For adults, I will place public access computers in every post office, library, and whorehouse.

In order to boost basic **scientific research**, I will support funds for a particle accelerator powerful enuf to propel Pat Robertson into the 24th Century, and support a program to send J. Carter to Mars. My sports program is to **abolish the Major Leagues** and have the World Series played between the best American team and the best team out of Japan, Canada, Cuba, Mexico, and the Dominican Republic.

My **transportation** policy will end highway subsidies and spend the money on trainsand bike paths. Stretch limousines will be strictly banned. Taxes on semis will be quadrupled. In addition, i will flood the nation with **cheap public bicycles** and bike racks so that you can just walk out, hop on a bike, ride somewhere, and leave the bike there for the next user. Finally, I will introduce a **national hitchhiking program** using the National Credit Card, which everyone will get along with their social security number, to match drivers and hitchhikers and assure security for both; cars will have devices that will automatically register both drivers' and hikers' numbers and beam them to a computer for reference in case of trouble. Drivers will get discounts on gas for participating.

I propose a workable and affordable **Universal Health Care** Plan: free one-a-day vitamins to all. The burden on the public of paying for high-technology medical care will be eased by encouraging the old, sick, homeless, and socially hopeless to check into cheerful public Suicide Homes where we will no longer feel their pain. I will combat the ever-increasing drain of medical costs on the country's wealth by proposing a law prohibiting all medical procedures costing over $5,000 unless raised by public donations. I will fight the scourge of AIDS by injecting research scientists, drug company executives, and public health bureaucrats with the HIV virus and seeing how fast they can come up with a cure. Since so many of our health problems are caused by violence, I will declare humanity an endangered species, exempt from hunting. I will see that a condom is placed on the Washington Monument.

My political reform program starts with **abolishing Congress** altogether and replacing it with a legislature chosen by lottery from among all citizens over 12. More details later. Send your $$ and campaign ideas to: Punk for President, PO Box 236, Nesconset, NY 11767.


STARTLING DISCLOSURES
Personal Magnetism
Hypnotism, Will Power, Nerve Force--Call It What You Will

DR. DANTE

Firstly, I would have it known that I had a whole popsicle wrapper scrawled-full of various superior column titles (including "If You Can't Eat It or Fuck It, Piss on It," "I Sin For a Living," and "The Old Rail Fence") but had no appropriate graphics with which to accompany them. Since the ad that the above graphic was swiped from was handy (having appeared in MRR #3 in a hair-removal tonic ad), our computer scanning whizzes Jimmy and Jane (you might remember them from the band SPACE GHOST, they played the Gilman a few times before getting banned for eating ranch style testicles) talked me into using it and keeping the "Startling Revelations" business in order to make less work for themselves (which also explains the font randomization element in my byline - always looking for a way to cut down on work so they can get back to their friggin' game of Risk). Anything else that's lame about this column is probably my fault, so you can go ahead and give me twenty years in the electric chair and THEN hang me if it doesn't suit the young captain.

The ostensible purpose of this column is to note releases that are too "rootsy" (or, as Fred Schwartz put it, "bringing up something from...OLDER, to create a new conflict...just like your mother") to be included in the main body of MRR reviews (although how, f'rinstance, one '68 COMEBACK record is grist for the regular MRR conveyer belt and another isn't remains something of mystery which might confound even Detective Napoleon Hendrix, since they all [every '68 COMEBACK record to each other, not all '68 COMEBACK records to Det. Napoleon Hendrix] sound [for better or worse] pretty much the same), "rootsy" apparently being anything with an audible debt to anything older than, say, that big congealed mass of lame Stooges-imitation bands (many of whom were probably just Iggy imitation bands who saw him on Donahue with Soupy Sales' kids) that made the 1977 such a disappointing experience (pardon the heresy, but dreams die hard; nonetheless, I'll refrain from singling out anyone's hard-up heroes in order to avoid treading on delicate tootsies, besides which it's too a large degree a matter of taste [although chintz IS chintz] and I was myself in a band at that time which was, in retrospect, hardly anything to stand up and cheer with the JOHNNY MANN SINGERS about; actually, a lot of bands I've been in were lame [probably all of them, according to noted MRR columnist Bruce "Blood-Axe" Roehrs]). In other words, bluesy and countryish swill that isn't packaged in a clever enough manner to fool noted MRR magnate Tim "Torquemada" Yohannan into thinking that its contents are 50+% "punk" (as if that term still meant anything in this modern day and age of faxes, E-mail, MTV, and rampant cliches) will find its way to my cubby hole along with a large portion of the current surf glut and whatever else he feels like dumping on me so that I may consider it for a possible plug in passing. I suspect the real reason for this column, however, is to get me off of High Inquisitor Yohannan's back with my constant and ruthless (not to mention meticulously analyzed; it is not for no reason that I have been known as "Mr. Perfect Analysis" to many, although I may often squander my incredible powers for ill purposes) questioning of the consistency of his editorial decisions.

"Hey man, who the fuck cares about that which is from...OLDER?" some inquiring minds might want to know. Mayhaps some of you think that stuff 'n' things constantly pop fully-formed from Zeus's brow to enjoy their newness under the sun, in which case you might also think you were born wearing a leather jacket. Which brings us, inexorably, to that much-maligned institution of motherhood. Maybe it's not "cool" to have a mother, but every reader out there had a mother (a father, I'm not so sure about). Now if I may hide the subtle threads of my analogy behind an anecdotal tapestry for a moment, I remember an article about the "early" days of the S.F. punk scene by an effete, stuck up nabobette freelance word slinger (no, not Gina Arnold, but someone not entirely dissimilar) appearing in the local Sunday calamari-wrapper. Her article made it clear that she had no interest in punk rock (or was completely unaware of its existence) during anything that might be called its "early" days, but I'm not one to pull rank on someone and gloat pharisee-like just because she wasn't in on the ground floor of a great investment opportunity in hipness, even though I knew her and her "punk as an artistic aesthetic" (spew! kablob! peptic acid and split pea Anderson's ahoy!) crowd personally (a member of the Maggots pegged her in an uncharacteristically correct seizure of bon mot-itude and diablerie ["What's diablerie?" "Oh, you know, casually dropping French words."] as being "the dumbest intellectual I've ever met") and they rubbed me the wrong way (id est, against the lay of my scales).

What I found aggravatingly amusing in this article (and herein the similarity to the easy but still popular [owing to the satisfying sound she makes when hit; just ask noted former MRR columnist Lawrence Livermore] target Gina Arnold) is that although it was obvious that she was a latecomer to this bunch of bands, mostly crappy, that she perceived at the time as a precious fucking little "scene" (since she didn't like any of the music anyway, but it's not about music, right? It's like a way of living and a, like, way of thinking. Oh yeah, and it's, like, politics.) she herself staked her credibility on having been present when Johnny Punkseed made his first gob on the Magna Carta and completely blew it, by starting the article off with something to the effect of "I went to my first punk show in...oh God, I don't even REMEMBER how long ago, it just seems like FOREVER, it was so long ago. It was at the Temple Beautiful..." Now as I recall (I recalled a lot more clearly at the time I was reading the article, but it really has been a fair number of years by the yardstick of the average human lifespan), there weren't any shows at the Temple Beautiful until 1979 (or maybe late 1978) and yet she tried to pass herself as someone who saw all the first coupla bunch of bands in their formative stages while they were "learning to play."

Later in the article, she mentions how the scene got too uncool for her when it was overrun with suburban kids who had to have their mothers drive them in with their equipment to play shows. WHAT A FUCKING LAUGH! My mom drove me in to play the Mabuhay long before she ever knew the difference between a pet rock and a punk rock, and she's got the nerve to blame me for killing her little scene!

My point, however, is not to ridicule someone just because it was so important for her to seem "cool" that she lied her fucking ass off; I'm sure we've all done that at various times in our lives, even if not so stupidly and in so easily seen through a manner. My point is that even though some people seem to think that mothers are inherently uncool, there is actually no shame at all in having had a mother. Or, as Mr. T put it in the TV special "Be Somebody (or be Somebody's Fool)," "Roots! Everybody's got rootses."

Having taken so much time explaining the mission of this column, I will just note some releases from the fine Norton label received recently.

HASIL ADKINS' "Achy Breaky Ha Ha Ha" LP is bleary-eyed 3 A.M. "Pint of No Return" honky tonk music, similar to the "Moon Over Madison" collection but more slickly produced (a smattering of pedal steel guitar, even!). I assume that everyone out there is familiar with the grandeur that is HASIL in his crazed one-man rock 'n' roll band style; this is the flip side of that coin, and while I can't recommend it for country-phobes, I suspect that there are more MRR readers who listen to George Jones (and not just "White Lightning" and "How Come It") than the editor would like to admit.

If, on the other hand, you want a blast of vintage rockabilly (from San Francisco! Hooray team!), the reissue of TYRONE SCHMIDLING's "You're Gone I'm Left/Honey Don't" gets the two thumbs up say top critics all way. Anyone with the slightest interest in rockabilly that doesn't have these tracks on overpriced European LPs should pick this up post haste.

Another winner is the reish of CHARLIE FEATHERS' "Jungle Fever," a prime specimen of brain-fevered brooding rockabilly. But saving the best for last, the dementia of JACK STARR in a couple of recordings more recent (1989-1991; almost exactly a decade after the aforementioned writer was going to punk rock shows. Coincidence?) than the stuff culled for his "Born Petrified" LP. "Chicken" and "UFO" are both noisy, insane, funny and brilliant. Now if only it was possible to get a hold of his low budget horror movies (BONUS! Partial filmography on the back of the sleeve). That's it for now. Next month; Icelandic westerns.

This month's front cover deals with the mass marketing of culture. America is such a fucked up country that it produces interesting cultural phenomena, but the downside of that cycle is it eventually tries to commodify the culture and sell the watered down version to the latest trendcatchers.

With punk, we've been lucky that we had almost 15 years in which to lay down roots before the corporate shitheads began their thing, Besides the disheartening feeling of seeing people get caught up in the feeding frenzy of greed and fame, it's nauseating to listen to their rationalizations for their move to the 'big time.'

These days, we get to see Rancid playing a 'Live 105' show with Big Audio Dynamite and Adam Ant. Barf. After Madonna saw them play and sent them a nude Polaroid, asking them to sign to her label, they then seriously negotiated with Epic, but ultimately decided to remain on Epitaph for at least one more LP. Yes, it's great they stayed on an indie, but the game they played leaves not only a bitter taste but a real doubt as to their outlook. And then Bikini Kill opened a Bill Graham Production show for the Go-Go's at the Warfield, a $20 door, sponsored by Budweiser. Green Day made the papers recently with a headline: "Green Day to keep ticket prices under $20". Whoopeefucking do. And Jawbreaker have signed to Geffen, contradicting everything they've been saying for years. The lesson here is watch for the telltale signs of a band undergoing a change in principles when the money and fame gets waved in front of them. If they start playing shows with major label bands at clubs with major label door prices, don't believe what they say--it's their actions that reveal their ego shift.

But despite all this shit, it is still refreshing to see that the punk underground keeps trying to survive. All You Can Eat will tour Vietnam, Bolivia, and god knows where else on their own. Spitboy turned down an opening slot for the Offspring at Bill Graham's Fillmore. The door woulda been $10, and Spitboy was offered $100. It wasn't too long ago that the Offspring was all upset when they only got $60 at a Gilman show because L7 got a big guarantee. And NoFX refuses to send their videos to MTV. Good lads!

And how about Gilman St? Five-ten years ago, there were plenty of headlining punk bands that could fill a place like Gilman. As some bigger band broke up, there were always newer bands that, within a year or two, could build up a following and then could headline and fill independent punk clubs. It's different now. The bigger bands are signing to majors and playing a corporate club circuit. Some of the larger bands still on indies have priced themselves out of the market with the guarantees they are demanding (and getting from non-punk clubs). The mid-draw bands are no longer seeing themselves as slow-growth bands. They want to be big, and are willing to play the indie clubs only as long as they need to. They will get signed, they think, and they have no dedication to the punk circuit. So what happens now is that most of the bands playing Gilman are relatively new, don't have a draw yet, and by the time they do, they will quickly move to the non-punk circuit where the money is better and the contracts are looming. If that cycle continues, the Gilmans won't be able to survive. New bands will be forming with an entirely different motivation than punk bands had previously—they want the money! It's a whole different mentality. It's business now, not reckless fun or serious agitation. It remains to be seen whether the Gilman-type clubs can survive, with all the 'entertainment dollars' being spent at corporate clubs.

Another area that feels the side effects of this corporatization of punk is the mom and pop record store, once the mainstay of the scene. These stores carried punk stuff all these years because they believed in and loved the music. There sure wasn't a lot of money to be made off it. So now that punk is on MTV, we find major chain stores and mall stores starting to carry indie stuff. AT, Lookout, Dischord, Epitaph, etc, and even MRR, are showing up in chain record stores and chain book stores. These outfits can afford to price the biggest selling items at a level that the mom and pops can't compete with. They can afford to take a loss to draw away business from the indie stores, and the loss of those sales—while not hurting the chain—can be the difference between survival and death for the smalltown indie store. If a kid can get a Rancid CD, Green Day CD, or Biafra trilogy for many bucks less at the mall, he'll go for it. It's not just in the music' industry' that this occurs. K-Mart moves into a town and underprices the local mom & pop competition, putting them out of business. Same with fast food burger joints. They move in and Rosie's Shakes & Fries closes up.

Meanwhile, in the mass media, the editors and writers are all out to prove that they too, just like the major labels, have 'street credibility'. The game is called namedropping. Prove that 'you know punk'. I saw some jerkoff video jock on some cable network interview L7 and namedrop the Vandals and TSOL. *Spin* and *Rolling Stone* have even namedropped me, or MRR. 95% of their readers have no clue as to who I am or what MRR is, but the writer gets to prove that he/she knows punk. Don't matter whether it's positive or negative namedropping (in my case, negative, which, considering the sources, is just fine by me), it's all part of the business sales pitch.

And speaking of 'the business', the idea that some people are literally making millions of dollars off punk rock is one of the sickest jokes going. Besides the obvious, like Green Day, Epitaph, The Offspring, etc, I guess we can include Lookout in that category now too. Last month alone, those two record grossed Lookout a million dollars! That's right, *one million*! Where is all that money going? Back into the scene? Hardly. Sour grapes, you cry. Nope. I just have this funny idea that punk rock is about being rebellious, not doing business as usual, about resistance, about making trouble. So where's the meat, Lookout?

Look, each year MRR prints its finances for you to see. The mag does make money, and I think it important for you to know where that moolah goes. Since we don't draw salary, it doesn't go into our pockets, but if we did personally make money off it, I'd still want you to know that, and how much. What's to hide?

There is a lot of capital floating around the punk scene these days. Most of it is concentrated in a few hands, and a lot of it leaves the scene into corporate coffers, or into private bank accounts. Am I against people making a living off punk? Actually, yes. I think it dilutes the anger and angst, the fuel for great punk and the heart of all honest rebellion. But if people are making tons off it, why aren't they now thinking about where they might be able to help out others in the scene who are struggling? Maybe they do, at moments of guilt, but there sure doesn't seem to be any discussion going on as to how they might begin doing business as unusual. Look, even the rich filmmakers (Spielberg, Katzenberg and Geffen) are getting together to shake up the movie industry by forming a new studio. Why aren't Mr Brett, Billie Joe, Larry Livermore, Jello, Cory Rusk, Ruth Schwartz, and Ian talking with each other about how they might take all that capital and use it to create a new system of distribution that works for the benefit of all punks? They are in a position to do something radical, and since most all of them once (or still do) profess to have punk ideals, it would be quite amazing and heartening to see them try to pool efforts and money in shaking up the whole direction towards exploitation and commercialization of punk by people who could care less about the music and the ideals. One doesn't have to be a visionary or wild-eyed radical to see that the current trends lead to a bankruptcy of the spirit. It is also leading to a bankruptcy of the wallet for many folks too, as those examples cited above indicate.

Such is the nature monopoly capitalism, something I've seen 'advance' in my mere lifetime. Since I'm no fan of capitalism at all, why should I care about the petit bourgeois capitalism of the mom & pops? I guess because I naturally take the side of the underdog and powerless, and if I have to side with one form of capital against another, I come down on the side of the little guy. And the fact is, that the more power that gets concentrated in the hands of the corporate interests, the less diversity we have, the less choice we have, and ultimately, the less information and freedom we have. For every greedy fuckwad that tries to jump on the corporate gravytrain, there are tons more that resist. And when all this blows over, it'll be interesting to see which scumbags come limping back, and it'll be my 'pleasure' to be around and 'welcome them'- assuming, of course, that MRR still exists. That won't be because we'll follow the weak lead of those caught up in the pursuit of greed and ego, but may have more to do with just what kind of freedoms will remain after the Republicans get through 're-organizing' the country.

HEY HO LET'S GO!

WITH CHRISTEEN

I feel like Jack Nicholson in "The Shining" .. When he's at the typewriter and all he can write is the same line over and over and over and over ..."All work and no play makes Jack a dull boy"......... Eeeeeeeeeee...... This time it's not demonic intervention however its overkill........... otherwise known as brain drain.

I'm ready to lock myself in my room, forbid myself to go anywhere and get used to watching Leave It To Beaver Episodes at 24 hour intervals..... Does anyone actually live like this? Right now , a completely boring life for a couple of weeks would do me like an ice cold beer in the middle of Madagascar (Don't use those big words Christeen unless you can spell them!!)

Anyway, the last live show I went to was not only terrible even by my humble standards (since I'm a pseudo Bass Player now I have this pang of guilt every time I start to criticize a band since I may be in a bad band myself very soon.....) So, anyway, it started out by me surpassing my old record of missing not only the first two bands, but also arriving so fashionably late that I caught only 1 song of the last set. Of course this may have been the best thing that happened to me all night, considering the band sucked. (Well that didn't last long

After trying to thrash in the nonexistent pit—oh wait a minute it's called "moshing" now right—OK, so after trying to mosh in the nonexistent "mosh pit", I decided to grab a beer and go home. Since there was no action happening here, I hopped the bus to a bar in the lower Haight to down one there. The bar was packed so I walked to the far end where there were 2 seats available. Trying to flag the bartender at this end was hard, but not as tough as trying to get rid of the bum next to me who looked all of sixteen, and was trying to make small talk about "the neighborhood". Why was this beer taking so long dammit?

So this guy says to me "Hey, babe, look down". First of all, anyone who calls me "Babe" had better be from Philly or they're getting a punch in the nose. Secondly, I was getting an odd feeling that not only was this guy not one to mince words, but whatever he had "down there", I probably didn't want to know about. My guess was that : A: He was playing with himself. B: He had a giant hard-on and was not playing with himself. C: He had a weapon and wanted to show it to me. D: He had a weapon and was robbing me. E: All of the above

I hoped the answer was selection "A" but it was appearing more and more that it was "D", by the way this guy was staring at me.

"Look down look down!", he said. First of all , I figured, if he was playing with himself, how come he didn't look happy? God knows, I would have been. Plus he seemed to be getting quite irritable that I wasn't following his directions. Shit, I haven't followed directions my whole life, I still have no idea how to color between the lines, why would I start now, especially with a complete stranger? Christ, the guy had nerve!

"I ain't looking down" I said matter of factly, then tried to look mean and surly which is difficult when one is 5'5" tall and weighs 105 lbs. Still I was all enamored with myself since basically I'm a wimp , and had stood up to this guy. That was before his "buddy" from the hood appeared on the other bar stool next to me and boxed me in.

"Hey, Babe what's happening?" Oh no, I thought, where have I heard this before? "Well, I'll just get my beer and leave you two alone OK, since you obviously know one another!" I babbled. Oh course my new friend did not want me to leave, he didn't even want me to move. He got this intense stare like a speed freak who's losing at a video arcade. "You obviously don't understand", he said matter of factly. "My friend's packing a slim".

"Oh", I said, "well that's not anything to brag about" I answered . I saw that little vein that started to stick out in the middle of his forehead like the fur standing up on a pissed off dog. He was not very satisfied with my answer, to say the least.

Again he reiterated, "Look, I know you understand what I'm talking about babe", he said, obviously distressed that I was too dumb to figure out I was being robbed.

"And you don't understand what I'm talking about", I fumed "I ain't interested in anything slim". He and his "slim friend" looked completely baffled for a moment and i used that break in the conversation to get off the bar stool only I was such a nervous wreck by that time that I inadvertently knocked him off the bar stool. Well being uncoordinated certainly has its high points at times.

Then I proceeded to weasel my way into a booth with 5 men where I thought I'd be safe although they kept asking me just what I thought I was doing stealing their seat. "Sitting" I replied. "and talking to you". Well they figured I was just about the most obnoxious person they had ever seen, but at this point I was not moving an inch till I got near the door, where the cabs were. I was able to make my way down there eventually, mingling with the crowd . After stalking the bar for 20 minutes my would be robbers finally left, and i ran outside to try to flag a cab. Onward it went, and I found out later the cabbies don't like to pick up there cause they get held up by gunpoint a lot. "Oh yeah, me too only my guys had a knife.", I told one cabbie last week. I love it swapping armed robbery horror stories the cocktail talk of the 90's generation...... incredible!

Anyway, I managed to make it home walking between groups of people hoping my arrogant demeanor and pace would get me outta here quick without running into those two again... I made it to Haight and Steiner when I saw them again............ Oh nooooooooooooo. At that point I didn't care how cool my walk was it was time to RUNNNNNNNN!!!!!!! I finally caught up to a large group of people who were chatting away as if they were the happiest people alive. At least someone appeared to be having a good time tonight. Anyway I asked if I could walk with them and they said yes so after a couple of blocks I started telling the girl closest to me what had happened and I said "And this guy had a knife and was gonna rob me! I couldn't believe it in a crowded bar!!," and she said "ya , that's nice", and I said "What do u mean that's nice?," and she said "ya, that's very nice", and then I realized that these people did not speak any English but thought it was nice I was walking with them to keep them safe in an unsafe neighborhood. Yikes! Talk about ironic!

So now I think I'll just play my bass in my room where it's warm and safe and think of other things......... All work and no play, all work and no play, all work and no play.............

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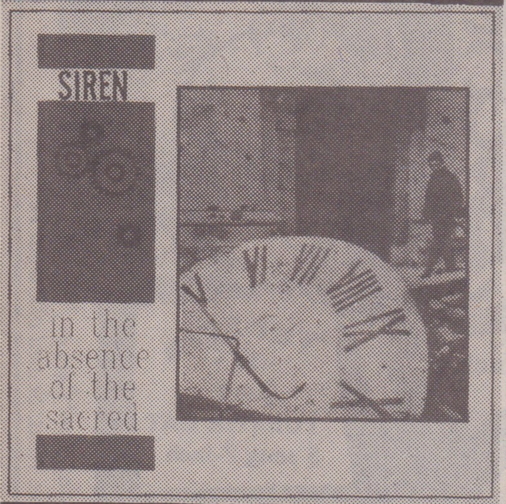

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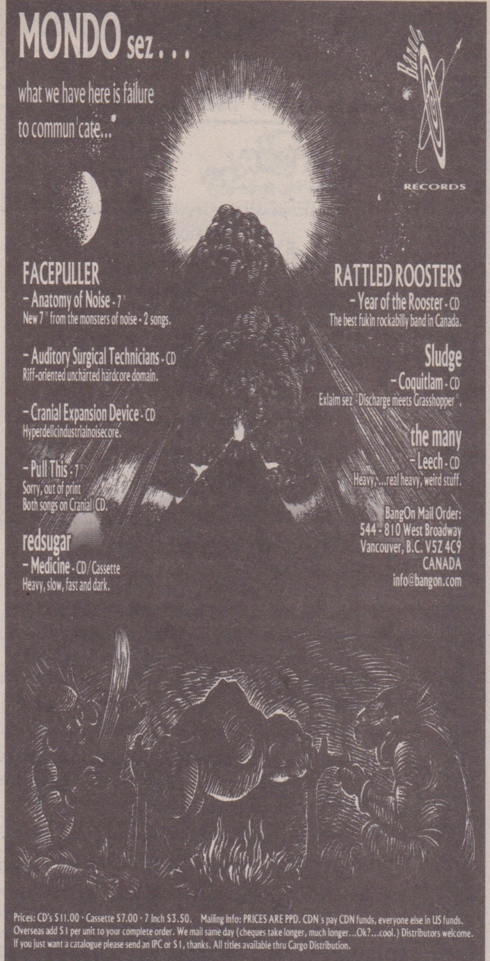

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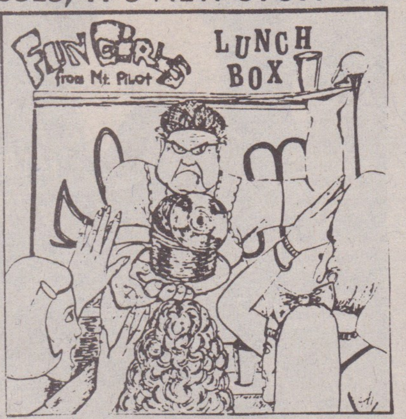
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LUNCH BOX

Fun Girls From Mt. Pilot
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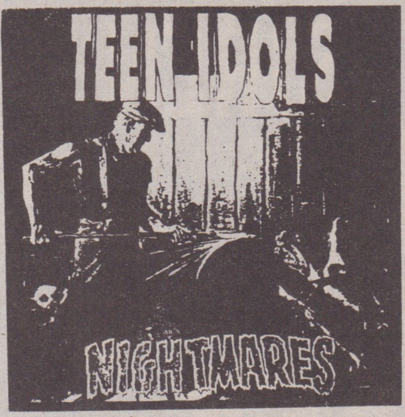

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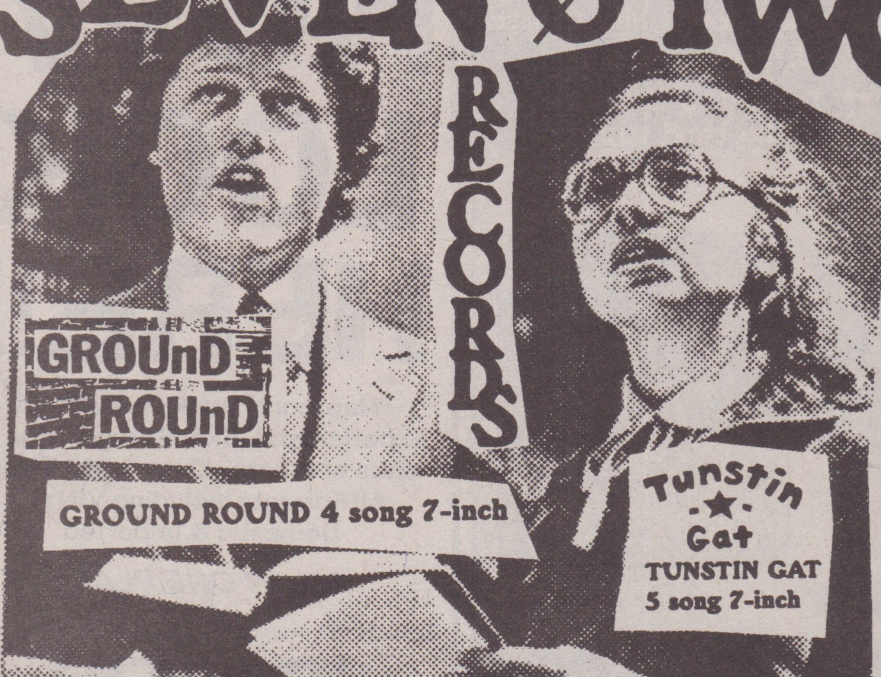
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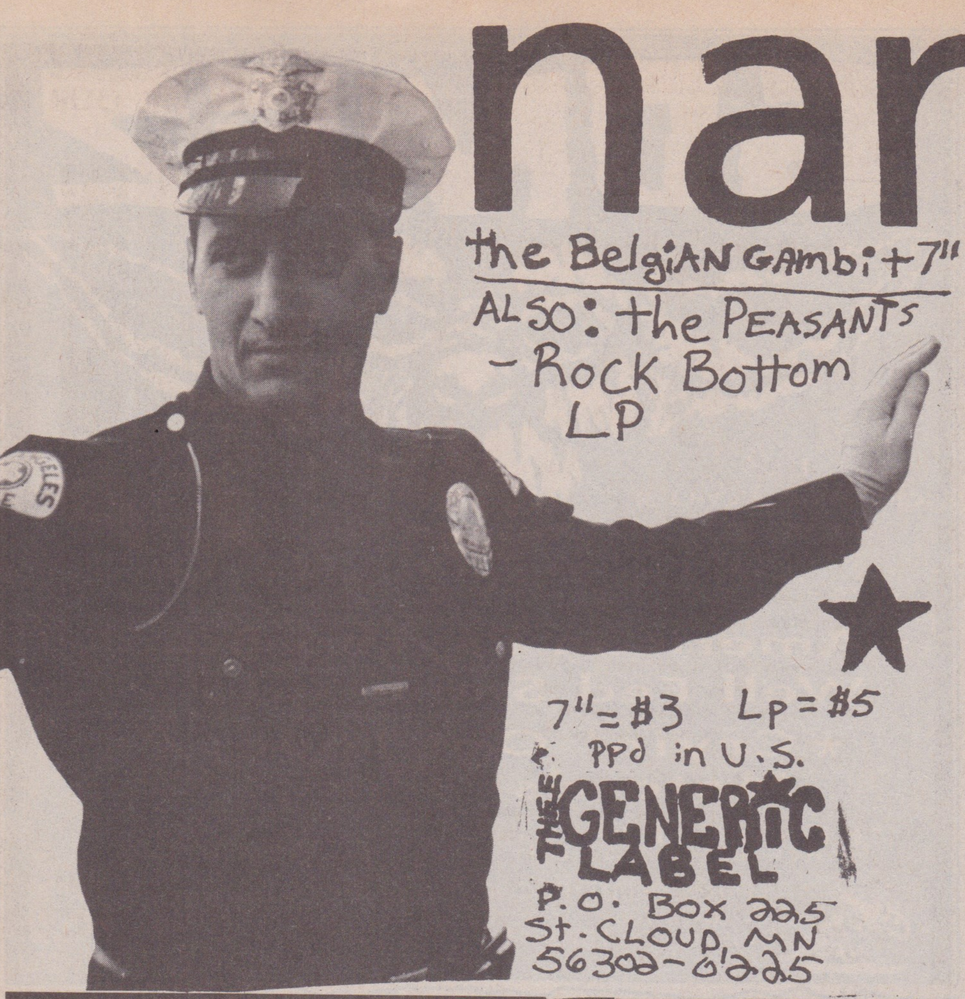

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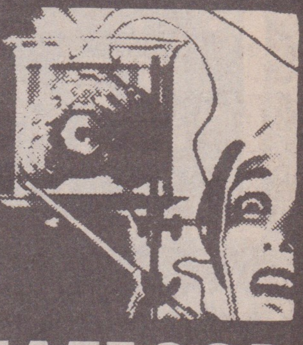

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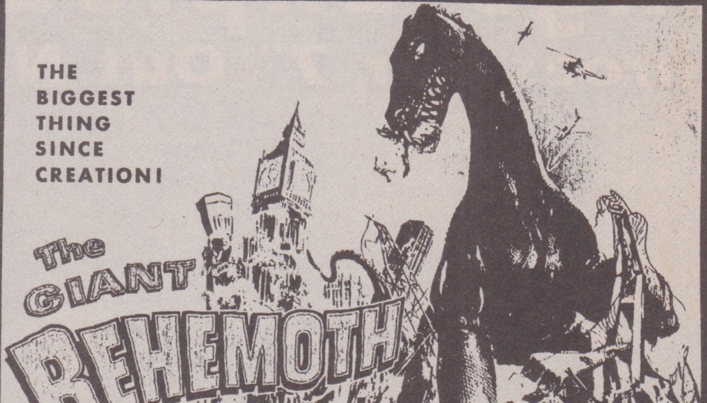
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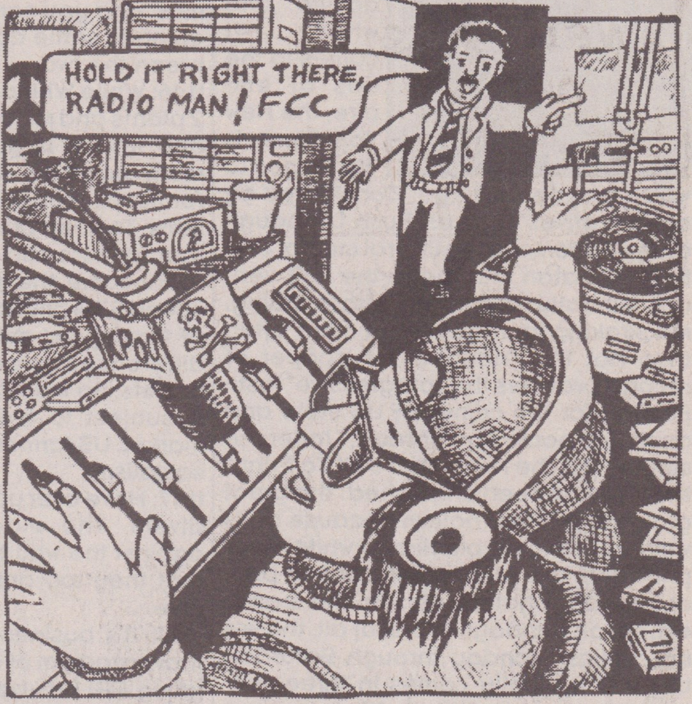
Punks plan to rock for Orange County

Benefit concert will set aside 'a very, very little' for conservative area

Orange County punk rockers have long felt snubbed by conservative officials, who revoked or denied club permits and treated punks as if they were a threat to the public tranquility. Now that the county has filed for bankruptcy after losing $1.5 billion in high-risk investments, the spiky-haired rebels are giving something back—but just a little. Promising to set aside "a very, very small percentage of the proceeds" to help bail out the county, local concert promoter John Pantle announced Wednesday a "Save Our County" concert, scheduled for Feb. 3. Headlining the concert at the Ice House in Fullerton will be former Black Flag guitarist Greg Ginn. Also scheduled to appear are the groups DFL, FYP, Nonsense and Massengill. Pantle said he planned to send invitations to each member of the Orange County Board of Supervisors. If they attend the concert, he said, they might realize that the local punk rock scene would be a good investment. Better than, say, high-risk derivatives. "One of Orange County's best natural resources is teenage angst, anger and resentment," Pantle said. "That's a very valuable resource that has yet to be tapped."

INSURRECTION ON THE AIRWAVES

By James Tracy


HOLD IT RIGHT THERE, RADIO MAN! FCC
KPOO

Freedom of the press belongs to those who own a press, the saying goes. This founding principle of the zine revolution applies doubly for television and radio. Mainstream media offers as much choice in programming as Coke and Pepsi (read: Clinton and Dole). Supposedly alternative media outlets seem to be more concerned with finding obscure music from obscure nations than providing news that people can actually use. Of course, there are alternatives as people discover pirate radio as a way of blocking the media information blockade.

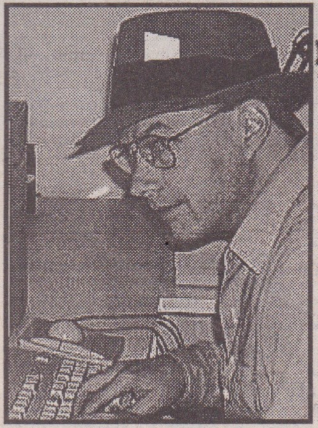
Pirate radio is inexpensive to start up. A starter kit can cost under fifty dollars. Pirate radio is expensive if you get caught; The Federal Communications Commission starts fines at 10,000 bucks for illegal stations.

San Francisco has two pirate radio stations. In the Mission District, Radio Libre does the honors. Programming usually lasts from 6 to 10 pm every night. There are a bunch of regular shows including news, punk rock, debates, interviews and more. The FCC is after these radio bandits, but haven't been able to track down the broadcast point as yet. In the Sunset District, San Francisco Liberation Radio hits the airwaves in the late evening. During the recent strike of Chronicle/Examiner newspaper workers, these stations broadcast some of the only pro-worker stories in the media.

A spokesperson for Radio Libre remarked "What is exciting about microbroadcasting is that it is spreading quickly. The Zapatistas are using transmitters smuggled in from North America. The police in Taiwan are desperately trying to shut down 14 stations there. This is a full-scale insurrection for information. We are going to push the limits of the First Amendment and every damn broadcasting restriction." For obvious reasons, the spokesperson declined to be identified.

She is right about the global extent of radio rebellion. The police in Taiwan were confronted by over 7000 protesters when they tried to shut down the pirate stations. In addition to the university students, the unrest was aid-

Continued Page 3 Col 3



LEFTY HOOLIGAN

THE NEW YORK TIMES

"Go to the source" is always sound advice, and when it comes to the lies of empire, the New York Times is the source to which one needs to go. Considered by conservatives such as Rush Limbaugh as the epitome of the liberal media, and thus as Satan incarnate, the NYT very occasionally comes up with startling, muckraking journalism, but more often than not this "national newspaper of record" provides the "progressive" justification for the crimes of US state and capital at home and abroad. Under the slogan "All The News That's Fit To Print," the NYT has been christened "the great gray lady" of journalism because of its weighty volume of black-and-white newsprint and the fact that it doesn't print color ads, photos, etc. in the paper except on Sundays. Worst of all, there's no comics! Monday through Saturday the NYT typically comes in three sections (front news section with op-ed, the arts with sports and/or science, and business) and costs $1, while the $3.50 Sunday edition adds travel, the week in review, sports and arts & leisure specials, and the NYT magazine. The cultural coverage is definitely high brow; though the NYT does do the occasional pop and rock review. It is the basic cafe reading material for your typical effete intellectual snob and black beret boheme, the paper to softly rustle while sipping your latte and keeping your eye out for that special someone. So, here's a sample of stories in the NYT over a month:

11-14: Coverage of the Michigan Militia lead by Norman Olson. Not as wacky as the Aryan Nations or the Posse Comitatus, it was originally organized around opposition to gun control, but has recently developed along some paranoid, conspiracy lines, such as believing that the US is about to sell out to the UN and therefore the Michigan Militia needs to defend itself against the US government. Such militias are operating in some 20 states, a comforting thought.

11-15: News on the PLO's roundup of Hamas/Islamic Holy War members, under the kicker "when Arabs police Arabs, the political temperature rises." Of interest is that, while Islamic Holy War is almost purely a guerrilla organization, Hamas operates services such as clinics, schools, and social programs in the West Bank and Gaza as well as engaging in guerrilla activity. Thus the Palestinian people have two competing Palestinian authorities, the PLO and Hamas, and you can bet that things aren't going to settle down any time soon between the two.

11-16: While Whirlpool plans to shut down 2 plants and reduce its work force by 8%, and Kodak is going to eliminate 800 more positions, bumper crops by US farmers are posing sticky political problems. To keep prices stable and high so that farmers can be guaranteed a certain income, the government will have to spend $3-4 billion in price subsidies (out of taxpayers' money) to make up the difference between low prices and price targets. So while the average US worker is subject to the ravages of the free market, US farmers enjoy the benefits of socialism.

11-17: Move over you punk rock dumpster divers. The elderly are so pressed against the wall these days financially that they too are starting to dumpster dive.

11-18: It's business as usual in Mexico, that paradigm of democracy, where the ruling PRI has been accused of covering up the assassination of one of their own, Massieu, in the escalating internal war between reform minded moderates and old-time, conservative hardliners in the party.

11-19: In another glowing example of the health of the US economy, Macy's plans to close its I Magnin specialty chain.

11-20: Apparently freedom goes no further than trade in Mexico, where the press is subject to government intimidation and regulation pressures, not to mention assassination, so that self-censorship is the norm. Government controlled unions threaten strikes, reporters are routinely killed, and when accused of human rights abuses, the Mexican army sues for libel; all much more effective methods of silencing the press than the PRI's former practice of handing out subsidies and controlling newsprint. Meanwhile, Labor Secretary Reich talks about the new "anxious class" of US workers who are no longer sure they'll have their jobs next year, or next month, and whose wages have stagnated or lost ground to inflation. Let's hear it for the wonders of capitalism.

11-21: Reich attacks "corporate welfare," the $200 billion in subsidies doled out by the government every year to support US business and industry.

11-22: Worldwide, crime not only pays, but it's diversifying, expanding from the traditional areas of narcotics, vice and extortion into money laundering in legit businesses, illicit trade in nuclear materials and toxic waste disposal, smuggling undocumented immigrants, and even black market organ transplants.

11-23: The free market has come to Communist Viet Nam, resulting in the crumbling of services, especially in the countryside. Children now need to pay for their own books in school, health care is being privatized, and farmers can no longer rely on government help in the form of seed and fertilizer after natural disasters such as flood and drought. The government's cuts in services are being put into building roads and extending electricity to attract investors.

11-24: Viet Nam has also made it clear that the US is welcome to come back to Cam Ranh Bay, the port that the US military built during the Viet Nam war. Why, it's almost like we never left.

11-25: The US military plans to expand the role of the reserves (National Guard) to take the strain off of the regular forces, which Clinton has managed to commit to a half dozen hot spots around the globe. The idea is to consolidate leaves so that the reserves can do real operations, like "peace keeping" [sic] overseas.

11-26: The Equal Employment Opportunity Commission reports that, besides choking on its own bureaucracy, it has a backlog in job bias cases to deal with 97,000 cases this year, half of them backlogged. Many workers are simply giving up.

11-27: In the wake of massive oil spills in Siberia, the US oil company Amoco is looking to do some drilling in the Russian arctic. We'll show them the right way to pollute.

11-28: The Nicaraguan Sandanista National Liberation Front is little more than a name these days. Party moderates pushing reform are in sharp conflict with the hardline Marxist-Leninist leadership.

11-29: The Egyptian government is trying to win the hearts and minds of the Egyptian poor against the Islamic Brotherhood and other militant Islamic fundamentalist organizations by expanding social services in poverty stricken areas. Left out of this is the fact that Egypt is a virtual police state nowadays; the government's real response to the militants.

11-30: Brazil is honoring the 17th century Kingdom of Palmares. Runaway black slaves, mostly from Angola, established the kingdom in Brazil, also known as

Angola Janga or little Angola. Under the leadership of Zumbi, the earliest black hero in the Americas, Palmares maintained its freedom by fighting against the Portuguese colonial powers wishing to re-enslave them.

12-1: Apparently, men between college and retirement age are working much less than men 10-20 years ago, and are not looking for work. Factors include the shrinking of real wages, the reality that fewer men are breadwinners, and the opportunities offered by crime and off-the-books employment. Not considered is the fact that work sucks.

12-2: Clinton has asked for $2 billion in emergency funding for the Pentagon, and an additional $25 billion to beef up defense. Most pundits claim it's the President's attempt to counter Republican demands for more defense spending. I say Clinton is the best Republican President ever elected.

12-3: Construction Site 501 and Camp 48 in Pelvozh, eastern Siberia has a story. Stalin managed to kill some 300,000 political opponents here alone through brutal, forced labor under conditions of near starvation and extreme cold.

12-4: In the wake of Prop. 187, the anti-alien movement is spreading to other states. There are even calls to federalize Prop. 187. ET, stay home! Also, there's a talk with South Africa's Joe Slovo, the ANC's militant Communist who, at 68 and facing cancer, has become a moderate, realist, and striker of deals as the Minister of Housing. He has gone at such a painfully slow pace against the problem of homelessness and overcrowding in South Africa that a much more radical current is emerging in the ANC critical of him. Slovo disparagingly calls them "populists" who would bankrupt the government. He is like a Christian, the article stated without any sense of irony, in that he professes a visionary faith that has absolutely no affect on his every day behavior.

12-5: Privatization mania strikes New York city, leaving municipal employees out in the cold as everything from replacing traffic signs, through stuffing tax bills into envelopes, to keeping city buildings clean is being contracted to the private sector. There's also a hilarious review of Green Day. The band's attempt to make fun of their now mass audience by leading them in silly, stupid activities at concerts got turned around when the audience, in turn, starting lighting up their cigarette lighters, in heavy metal parody. And US workers believe that management is so damn powerful in business and industry that it does no good to join a union. Workers are still interested in getting some power in decision making, but are looking to organize into independent groups, not necessarily unions.

12-6: The FMLN in El Salvador is splitting up in that country's uneasy peace. They just can't seem to make the transition from a guerrilla movement to a political party, what with fights between Communists, socialists, liberals and moderates. As such, the condition of the FMLN mirrors that of the entire Latin American left.

12-7: The report of Orange County's bankruptcy. How appropriate that the California county known for its ultra-conservativism and support for conservative Republicans has gone financially belly-up. Nice metaphor.

12-8: The Mexican PRI governor-elect of Chiapas, Rincon, accused by the Zapatistas of winning his seat by electoral fraud, has stated he will resign if the Zapatistas lay down their weapons. The Zapatistas reply? "Fuck off and die, Rincon!" There seems to be a vinyl revival in progress, not just among "alternative music" fans, but also hip-hop, and even classical musical enthusiasts. The claim is that vinyl has a better, warmer sound compared to the cold, clean sound produced by CD's.

12-9: Coverage of Rincon's official inauguration in Chiapas, Mexico, and the inauguration of Avendano, the leftist opposition candidate, at a Zapatista rally. If you remember, the Zapatistas began their uprising in Chiapas explicitly against the implementation of the North American Free Trade Agreement (NAFTA). Looks like trouble south of the border again.

12-10: The obituary of Enrique Lister, dead at 87. Lister was the Stalinist leader of the Spanish Republican army during the Spanish 1936-39 Revolution and Moscow apologists called him an "anti-fascist hero." Lister not only participated in every major campaign against the spread of Spanish fascism, he brutally smashed Anarchist collectivization within the Republic wherever his army went as well. He lived in exile, mostly in Europe, after the Republic's defeat, and even briefly served Castro as a "rocket artillery advisor" during the Cuban missile crisis. Good riddance.

12-11: The US and the 33 other nations at the Summit of the Americas—every western hemisphere nation except Cuba—agreed to turn NAFTA into AFTA by 2005. This western hemisphere free trade zone will be largest market in the world. The only reply to that can be: Two, Three, Many Zapatistas! Two, Three, Many Chiapas Uprisings!

RADIO From Page 1 Col 3

ed by taxi drivers who blocked off key roads. Due to the unrest, the crackdown on the stations has subsided.

In Illinois, 107.1 Black Liberation Radio has been in effect for years, providing a voice of resistance in the midwest. New York City is rumored to host two illegal stations.

But a note of caution to would-be radio revolutionaries: the threat of reprisal is real. In some cases, entire houses have been ransacked by police. Assets have been frozen in order to coerce payment of fines.

The underlying sentiment behind this is a militant approach to freedom of speech. Most people involved with liberation radio don't limit that notion to the First Amendment. Microbroadcasting is a tool to mobilize community and organize politically.

"One has to ask the question, what is the underlying premise behind who has rights to the airwaves, which, like so many other natural resources, have been plundered and raped by corporate interests who desire to line their pockets to the extreme detriment of the planet and all who reside in it?..." a Radio Free Berkeley broadcast asked. "Why should a few be allowed to dominate what should be the resource of the many? If the power levels were brought down to some reasonably sane limit, like 100-1000 watts on FM for example, many more communities could have a voice. Consider the cancer risks alone from having megawatts radiating from vertical antenna farms."

For more information on underground broadcasting write: *Free Communications Coalition, 1442 A Walnut St. #406, Berkeley, CA 94709, email: frbspd@crl.com. (These people sell start up kits at a good price.) *Black Liberation Radio, 333 N. 12th St., Springfield, IL 62702; *Radio Libre/SF Liberation Radio, 350 7th Ave. #35, SF, CA 94118 (Libre has a punk show so bands and labels should send promos.)

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DD005 A-bones
DD009 Southern Culture on the Skids : soldout, but we reserved a few copies for the quick mailorder customers (list alt's!)

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(DD010)
Sin Alley

(DD008)
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Sounds of the Apemen

(DD011)
Apemen

CAMPUS TRAMPS

(DD018)
Campus Tramps

DD 014
Farout. . .
like I'm still orbiting

(comp ep with Grey Spikes(US), Fifi & the Mach III(Jap), Dirty Balthazarts (B) & Th'Lunkheads (UK) (sept). Later on full Dirty Balthazarts ep.

DD007
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Mad Daddys/
Devil Dogs

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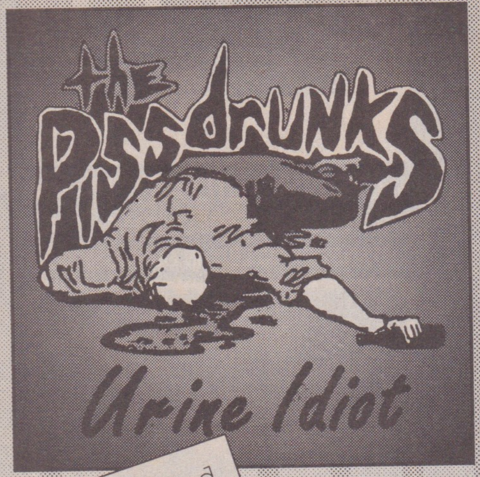

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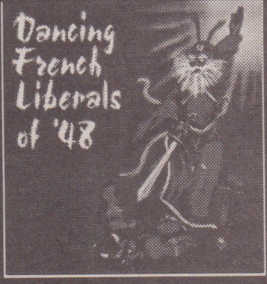

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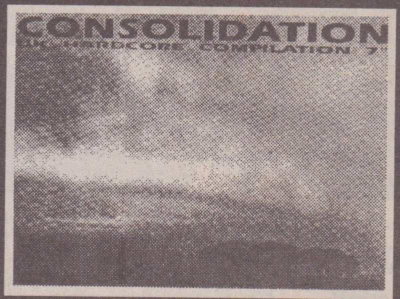

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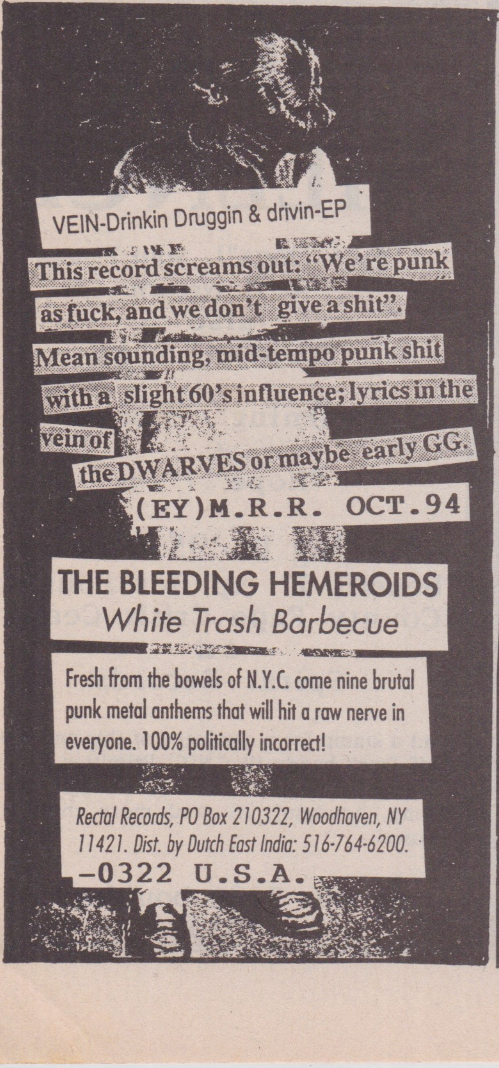

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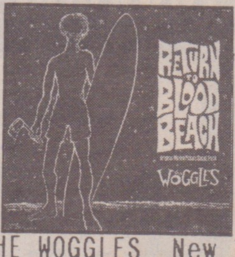

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ITALY

Here, after ages, is another report from Italy. This report had been made by three people: me (Gianpiero), Giulio, and Marco. I will speak more about the Italian political situation and about the hardcore scene in recent times, Giulio speaks more about the hardcore scene in his area (Padova) and new bands out right now.

The Italian hardcore scene had been something really interesting and explosive in the early eighties, then little by little bands had split or weakened and lately it seems like hardcore doesn't exist anymore here. If we look at us from the outside, it may seem true, but in reality it had always been a little different. At first I have to say that in the Italian musical scene, hardcore had always been a very little and not influential part, in the "golden age" too. Italian people love to have fun and dance. This means that hip hop, ska and reggae bands were and are very famous and successful and hardcore is in the underground. It has always been like that and in reality this is not such a big problem. Maybe the problems are the numbers. It is almost impossible here to sell 1000 copies of a 7" or an LP because there aren't so many people into that music, and export lately had become almost impossible—it seems like our bands don't exist. In reality, Italy is considered only as a market for trying to sell records. I think this is one of the main reasons for the big bands breakdown in recent years. Having a band doesn't mean forced to being in the desperate search for big success and big money, but at least making some shows, maybe a tour. Self producing a record is O.K. for almost all the bands, but the tragedy is that the biggest part of the records will stay in boxes under the bed of band members. There isn't any distributor for hardcore records in Italy and no one wants to distribute hardcore records outside Italy, simply hardcore made in Italy is bullshit.

I hope I'm not too depressive, but lately I really had the feeling that we are the pariah of the world hardcore scene. I think that one of our main problems is language. We can badly speak English, almost all our bands sing in Italian or in ridiculous English. And then, we are living far from the States, meaning that everything cool and fun and P.C. here is known 1 or 2 years later than in San Francisco, so in the meantime (always) we are out. Am I too bitter? Maybe yes, but sometimes I feel like hardcore is a new orthodoxy, you have to know the unsaid and unwritten rules; if you don't, you just don't exist. I feel really bad when I read some review of European bands and the reviewer says "They sing with a terrible German or Italian or Spanish accent." Well fuck off, I will make a funny review when Billie Joe of Green Day will sing "O Sole Mio" in Italian. I've been in the hardcore scene since '81, I've been puttin' out and distributing almost all the most important records of our scene in that period. I played in 3 bands and shared the stage with almost all the bands out since then. I never felt so discriminated against as I'm feeling now. I hope the word 'discriminated' doesn't sound too dramatic, but in some ways I think it is so. I've seen at least two new generations of bands being totally frustrated in their creativity just because they are making music belonging to their own musical taste and not the coolest trend of the moment. I think that something still is happening in fuckin' Italy. I am asking friends all over Italy to make reports about their area: Each one speaks about the bands, the labels, squats and distributors that are nearer to his house, so he knows who and what he is speaking about and what's correct. If we are able to make many of these reports it will be easy to see how many bands there are here, how many fanzines and squats. We are not so quiet, this is for sure. In the last months I have been traveling a lot in Italy, playing with my band, and I met lots of people still against the grain. I feel it's really important on September '94.

Five months ago, at the latest elections, the right wing parties won. When I say right wing, I'm not meaning something like the English Tories or US Republicans, but the fuckin' fascists that had lead Italy to the Second World War, the same ones that imprisoned and killed all their political enemies and that killed thousands of Italians during the civil war that brought Italy to the end of the Second World War. Right now, the bosses of this country are three parties: Forza Italia, the party of Mr Berlusconi the owner of 3 national TVs, some newspapers, one football team, many supermarkets, insurance companies that build hundreds of block of flats in Milano; Lega Nord, the party of the lower middle class of north Italy against the rest of the world; Allenza Nazionale, former fascists and now fascists with a smiling face. I can say that the situation is desperate. There wasn't any real trick at the elections, everything was done following the law, so we can only say that once more Italians had been the usual stupidos that they have been for the last 2000 years. Give the power to the rich and then be happy for that. In this fuckin' bad situation, I could see from north to south that a reaction is growing. We are starting to call it once more "Resistenza," as it was called the war of the partisans against the fascists back in '43. OK, we're not shooting down anyone now, but we don't watch TV, we're not here for the money, we don't think that outside the Italian borders there are only monsters that want to steal all our money and houses. We have to say it again and again, we're not here to obey the new bosses. In these latest months, punk is starting to mean something again. For the first time this year I have seen communist and anarchist activists work together, we are feeling the power of the enemy and their determination to destroy everything go in a direction different from the one they said is THE DIRECTION. Punk is once more a kick in the guts to the big men. It's once more the small men raising their fist. OK, we all know we can't win, but at least our dignity is still alive. What I loved more is seeing that under that idea we could find much more than teenager punks with all the Screeching Weasel and Queers records at home but also older people that weren't politically active in ages. The victory of the fascists had awakened many people from a long sleep and it is really good seein' all those generations working together. That's not revolution, but it is at least a moment and a place where everybody can learn something. I still think that if we really want to change this world we have to relate with something more than the punk rock scene.

Well, I hope I wasn't too boring with that, so I am finishing now the first part of this report saying that the label that I'm running with some friends (**Blu Bus/ Circus Records**) had released in '94 one CD with the first two **KINA** LPs on it (*Ineale Reala* and *Cercando...*), a compilation on CD only with 4 Italian bands (**MOUSEBLASTERS**, **BOOGER**, **SIX MINUTE WAR MADNESS** and **SENTENCE TO BLUNDER**), the new **EVERSOR** *Friends* LP and CD, **HOWTH CASTLE** *Good Morning Mr Nobody* CD, the **DETRITI** LP and soon the **ISHI** LP and CD, **LA BANDA DI TIROFISSO 3° 7"**, **NUVOLA BLU/TEMPO ZERO** split 7", then we helped other friends to release the **WAKA WAKA** *Stupido Teatro* CD and **CONTE ZERO** LP. I have serious problems telling which band is punk and which isn't, it isn't so much clear to me now, so it's up to you to decide. You'll surely know it better than me. OK, next up is the Giulio part: he put a lot of addresses in it and I think he had a great idea.

Although I'm a long time reader of MRR, this is the first time I've written a part of a scene report. I'll introduce myself first. My name is Giulio and I'm heavily involved in this Green Records thing, but more about this later. There has happened a lot of things in my area, so I decided to move my ass and try to write down something. Someone at MRR wrote that every month a new Italian band pop out a piece of vinyl. This is kind of real, although Italy is caught in the hip hop fashion, but hardcore is having a new golden era. I'll start, as usual, with the bands.

BY ALL MEANS has recently reformed with a new line-up. This is the biggest news, and they are playing shows again and planning a European tour in December '94 (for booking write or fax at the Greenstore). Their album had been repressed and hopefully new stuff will be out sooner or later. For those who don't know shit about them, they play a fast heavy HCXSE with Italian lyrics dealing with religion, animal exploitation, war, along with more personal stuff. Their discography includes: **BY ALL MEANS** 7" (on Inaudito Records), **BY ALL MEANS/EQUALITY** split 7" (Greenrecords), **BY ALL MEANS** *Blindside* LP (Greenrecords).

IMMORAL MAJORITY are coming from the same area as **BY ALL MEANS** and now they share a guitar player. **I.M.** are playing a sort of moshcore with political-straight-to-the-point lyrics. Lately they went through several line-up changes, their original vocalist left the band after the repressing of their 7" (Greenrecords) and now Galo (**BY ALL MEANS** guitarist) does the vocals.

HEADSMAN. No one in this band can drive a car due to their young age! Their music has been compared to Downcast and Integrity, but if you ask me, they are playing a wonderful mixture of desperate heavy hardcore/ Straight Edge with the most incredible voice I've ever heard. Their album is planned to come out in the fall on Greenrecords.

IVORY CAGE. This is what they call the new school of SXE in the vein of Earth Crisis and others, but more on a personal basis, at least lyricwise. They sing in English but have a couple of songs in Italian that will come out on a compilation on Circus Records. Another song will be on the Greenrecords compilation against racism; and a full 7" is coming out soon too.

SOCIETY OF JESUS. If you like Slap A Ham bands, this band will be your cup of tea. Fast (I mean really fast) grind core with screaming vocals in Italian. They sing about death, pollution, fascism, animal rights. They played several shows in the north of Italy and will have a split 7" with **SUBSTANCE** in the future.

THINK TWICE are one of the oldest positive bands, and have definitively split up after a glorious weekend spent playing in Germany. Their discography include a 7" (Break Even Point) and an LP on Crucial Response, plus a bunch of songs on various compilations. Members of **THINK TWICE** formed a new band called **AGEING**, and they played a couple of shows around. Their music is a kind of melodic SXE.

Italy too got its krisnacore. **GHP** stands for Govinda Hardcore Project. They come from Milano and their first demo shows a strong Youth Of Today influence along with some hip hop stuff.

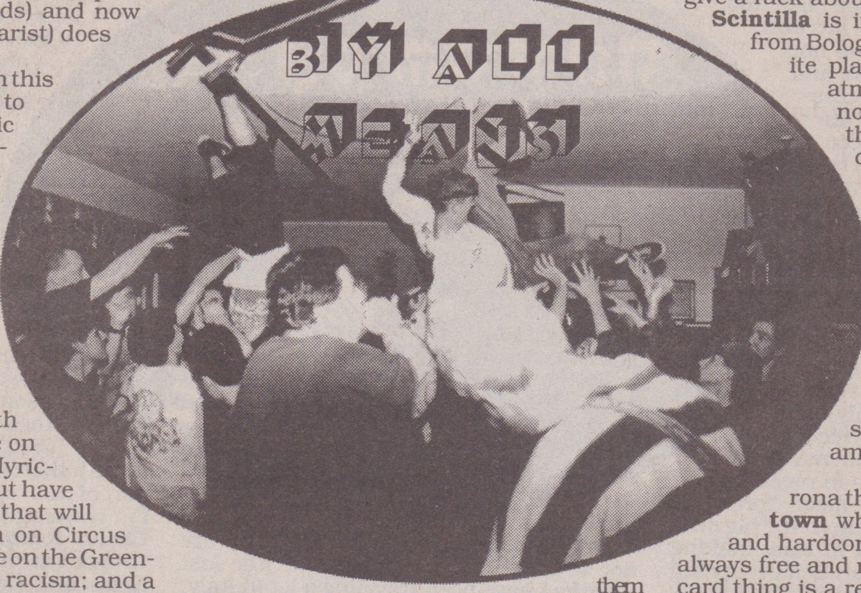
MUDHEAD. After releasing the long-delayed LP, they are trying to support it with some shows. Their live set is really amazing; music-wise, they do classic HC in the old NY vein. Check them out.

BURNING DEFEAT come from Alessandria, and they recorded lately a 7" that will be release by Greenrecords soon. This band is formed by **PERMANENT SCAR** and **MUDHEAD** members, but it's not a project or something else, but a real band. I found their music awesome.

SUBSTANCE is a new band formed by some Greenrecords kids. They played in Germany at the Stuttgart Festival with Feeding the Fire, Stormwatch, Ivory Cage, Spawn and others. Their music is violent but not very fast. Lyrics deal with politics, social diseases, death sentence, sex harassment and personal stuff.

PERMANENT SCAR. This band released only a 7" a couple of years ago but they are still together. Their musical style has changed a little bit and now they play great hardcore that reminds me of Reason To Believe/early Gorilla Biscuits stuff. A new LP is coming out for them.

SPRING DOWN are from Treviso, they suffer from a strong Sick of It All influence. I saw them live once but I don't think they have released something yet. I don't have any news on these bands: **IMMUNITY**, **X-POINT**, **DIVO INTO**, **THE EXTREME**, **STRUGGLE END**, **BIMBI A MODO**. It seems like most of them split up.



Venues: the best places I know for shows in my area are squats. In Padova, where Greenrecords is based, you can find the **Casa dei Diritti Sociali** (House of the Social Rights) where generally we're putting up shows. In April, a two days festival took place and more than 12 bands played there. We called the two days d struggle and we are planning to do it again next year during Easter holidays. In this place there is an anarchist library, a kitchen, showers, soccer field, a biologic garden, a skate ramp. The skate ramp and the garden have both been burned in the night by some redneck but they will be replaced soon. At the House, the hall is smoke free and vegetarian/vegan food is generally served. The door prices are generally low and sometimes free. Bands that have played lately are: Four Walls Falling, Man Lifting Banner, Feeding The Fire, Downcast, By All Means, Kina etc etc...

Another place in Padova, **the Centro Sociale Pedro** (Via Tiano 3, Padova, Italy, tel 049-664589). Hardcore shows are really rare there, but Fugazi, D.O.A. and a few others have been playing there.

Another squat is **Gramigna** (Via decorarti al Valore Civile, Padova). I used to set up shows there some year ago, now I don't exactly know what's goin' on.

Out of Padova there are others minor squats. In Signoressa there is the **Agrro** (Statale Treviso, Montebelluna TV, Italy) where you can see some good hardcore gigs, but also the **Morion** in Venezia (Salzad San Francesco della Vigna, Venezia Italy) and the **Emo** in Battaglia (Viab de Gaspen, Battagla Terme, PD, Italy).

A couple of great squats are in Bologna and Modena. **Livelo 57** (Via delo Scalo 21, Bologna, Italy) is located in the center of the University City in Bologna. Sick Of It All, No For An Answer, Snapcase and local bands have been playing there lately. Door prices are usually extremely low. The only negative side is that the place is generally crowded with university guys who don't give a fuck about the band that's playing. **Scintilla** is in Modena, about 40 KM from Bologna, this is one of my favorite places to see gigs. Friendly atmosphere, low door prices, non-profit records store. In this squat there is a good distribution center of books, records etc... All the cool touring bands should play a show there !!!!

In Rovereto, near Trento, just before the mountains (Alps) there's a tiny place where Marco used to set up shows, Feeding the Fire, Think Twice, Farside, Disrupt played there among the others.

Between Padova and Verona there's a club called **Downtown** where the owner lets punk and hardcore bands play. Shows are always free and no card is requested. The card thing is a real pain in the ass for us. Many clubs don't admit you if you don't have the club's card. Those cards are usually connected with the cultural section of a political party. Clubs adopt this method because they can pay, in this way, less taxes. Generally, no hardcore/punk band can play these clubs as they are quite chic. So when you don't have a squat in your hometown, you don't have many chances to play or see you favorite bands. People are starting to set up little shows in garages, backyard gardens, open fields or hill near the town.

Stores: Anybody who's coming to Padova or any band driving by on tour should pay a visit at the **Greenrecords Store**. This is the new place that we have opened this summer and the only place in town where you can find hardcore records. The store is located in the town center (via S Francesco 60, tel + fax 049-875380 Padova). The store is run by me and Nicola plus some volunteers. Prices are honest and if you're coming on Saturday you'll meet a bunch of people to hang out with. We import and do distribution for Ebullition, Gravity, Gern Baldstein, Sound Pollution, Crucial Response, Tribal War, S.O.A., Blu Bus etc. etc. We want to keep this stuff out of the big business so we're selling only to other stores where we know the owner, and at shows. One of these stores is **Aaaarghhhh!!!!** in Modena, (Viadel Voltone 11, Modena Italy). The owners are hell of nice people. You will find there a great variety of punk, grunge, hip hop, and hardcore stuff. Don't miss this one!! Another good record store is called **Underground** and it's in Bologna. (Via Malcontenti 11/a, 40126 Bologna, Italy). When in Padova, you should try to check out also **Crash Records** (Via Squarcione, 35100 Padova Italy), they sell only second hand records.

Labels: **Greenrecords** is our label, we've put out six records so far. We were born as a label for Italian bands, and after a couple of years we would like to expand our interests to foreign bands (write to us!). The label's politics are to avoid big distribution and sell the records through mail order, our store and friends around the world. We're trying to keep prices as low as we can.

Distribution: Besides Greenrecords, we are working at a wholesale distribution of international records (we trade with everyone) in order to have a lot of DIY stuff available in Italy. We can trade or buy. We want to create an alternative to big distributors Ike Cargo.

Promoters: Everybody that is not into making money touring Italy with M.A.D. should get in touch with the ***Como Caca*** editor or **Greenrecords** people. We can set up 4 or 5 shows in squats and youth centers in north/center of Italy. We booked Manliftingbanner, F.T.F., Downcast among others, Como Caca did Born Against, Rorschach, Supertouch, Iconoclast, Bloodline, Nations On Fire and millions of others. Usually we work together. If you'd prefer to make more money and play in clubs, forget our addresses, also no reunion tours like No For An Answer, thanx!!!

Fanzines: ***Como Caca*** is my all time favorite fanzine. A must if you can speak Italian. Lots of fun along with good interviews and extraordinary sense of humor. Get it!! (Roland Cicchetti, C.P. 1409, 50121 Firenze, Italy). **Standpoint: t**his one is made by Andrea of Burning Defeat-fame and Gabriele, who's also running Altered Records. It covers mostly hcxse stuff. (Gabriele De Nori, Via 4 November 32, 13032 Asigliano VC, Italy). ***Dear Justice*** has plenty of interviews, records reviews and pictures. Two issues out and a new one coming soon (Giancarlo Destefano, Via M. Curie 23/a, 40026 Imda BO, Italy). ***Word Up*** is an Italian fanzine written in English. Political sxe. (Fabio Raffaeli, Via M. Polo 37/4, 10129 Torino, Italy). ***Necessary Step*** is a young 'zine full of sincerity and really inspiring. HC, sxe, animalism are the main topics (Nico Vascellari, Viale della Vittoria 160, 31029 Vittorio Veneto BL, Italy). ***First Time*** is a well done 'zine full of interviews. A new issue is on the way (Alex Scontrino, Via Favarell 7, 20149 Milano, Italy). ***You Are Not Alone*** is another cool 'zine from Milano, interviews, reviews, pictures, etc. (Matteo Di Giulio Via E. Motte 6, 20144 Milano, Italy). ***Reaita Mutabi*** is really the best 'zine around, very long and into deep interviews, articles and pictures in 80 pages (Semenzin Luca, Via Schiavonesca Nuova 4, 31040 Volpago TV, Italy). ***Monkey's Face*** is very into animal rights, veganism. This 'zine is done by Gallo, By All Means' guitar man. (Andrea Gaknini, Via A. De Gasperi, Pegognaga MN, Italy) Unfortunately, in Italy there isn't a good printed 'zine coming out regularly like Trust or MRR. This is the main reason for the lack of communication and information between people. Someone in Greenrecords is thinking of starting a newsletter/bulletin, but nothing is sure yet.

Hi there, I am Marco from Italy. One of the most interesting labels in Italy is **Blu Bus/Circus**. This label has been active for many years and is run by the guys in **KINA**, the most popular melodic-anarcho punk band. After more than 10 years, **KINA** is always on the road and they are planning a new LP out sometime in '95. Bands out for Blu Bus I Circus are **TEMPO ZERO** with a 7", *Mondo a Parte* (great melodic Huskers stuff), **SNOWDROPS** (hard noise grunge punk), **CARRIONS N.N.** (with a fresh 7" of Italian style), **NUVOLABIU**, one of the youngest but greatest band in Italy now, their 7" is emo-Fugazi punk rock, check it out! Look for the new **TEMPO ZERO/NUVOLABIU** split 7". Here you can find also records of **IMPACT**, **TEATRO QUOTIDIANO**, **FRANTI**, **SIX MINUTE WAR MADNESS** (great hard punk) and more. (Blu Bus, Via Consolata 5, 11100 Aosta, Italy, tel +fax +39-165-262909).

Then we have **EVERSOR** (I'm playing bass there, wow!), with 3 releases on Blu Bus/Circus. The latest one is *Friends* LP/CD and it is emo-melodic-core, with a touch of Lifetime and Farside. We did tons of gigs and a small Euro-tour last year, another European tour is planned for November/December '94, get in touch. (Marco Morosini, Via F. Cervi 19, 61011 Gabicce PS, Italy).

Anther great collective is **Nuclear Sun Punk** in Gorizia (near Slovenja); soon they will have out a spit LP with **WARFARE/RASTA & PEACE CORPORATION**, 2 bands from that area playing raging HC and rasta core) and out now they have a benefit CD for children in ex-Yugoslavia with 24 bands from all over the world called *Drobtinice Upanja*. They also have a distro, they trade and organize gigs in north-east Italy. Write to Richard c/o Nuclear Sun Punk, C.P.114, 34170 Gorizia, Italy.

On the Adriatic coast you can find some good and really active distro, bands and promoters. For distribution there are **Eventi Metropolitani** (zine and distro) c/o Marco Sarnore, Via Renaccio 39, 48018 Faenza RA, Italy. Then you can write to **Cataclysm Distr.** c/o Davide Morri, Via Giusti 16, 47047 Morciano di Romagna FO, Italy. They can trade records. There are also a couple of good squats in Rimini and Pesaro where it is possible to play, they don't have a good PA but you'll have fun and friendship. For booking you can write to Marco of Eversor. Always in Pesaro are active the guys of **Pulmanx**, a Punk.crust band with a 7" out. To get it, send $5 to Aitieri Fabio, Via Picciola 54, Pesaro, Italy). Going in the south of Italy you can't miss **Mele Marce** records and **Mal Order**. They have out records like **CHEMICAL POSSE** 7" and LP, fast and raging HC in the NFAA style (Pinti, Via Jesi 274, 60027 Osimo AN, Italy), **IMMUNITY 7"**, another XXX band from Modena, **ANDROFOBIA** 7" (Italian HC fast style) and **POINT OF VIEW** 7" (one of my fave bands in the vein of Dag Nasty). Write to Andrea Valentini, Via Don Giovine 56, 15100 Alessandria, Italy). To get in touch with Mele Marce Records, write to Giorgio Senesi, Via A. Carrante 7, 70124 Bari, Italy. Perhaps he could help you to get a gig in the squat in Foggia called **Piscina Okkupata**. Speaking about "older but golder" people, Rudy Medea (ex **INDIGESTI** singer) has put out a CD only label and distribution called **Vacation House** (Via San Michele 56, 13069 Viglano Bieilese VC, Italy). He has already put out the **CRUNCH** mini-CD, **MOTHER SUPERIOR** mini-CD and **LOOKING GLASS ALICE** mini-CD. **RAW POWER** are still alive and playing a little bit around Italy: They have recently opened for Manowar (yes guys, the kings of shit... ooops metal). O.K. let's speak about a very young promising trio in the vein of No FX, Descendents, etc, who have a couple of demos out and are looking for a label to press a 7", they're great so write to; **UPTODATE** c/o Robert Longo, Via Eritea 26, 10142 Torino, Italy. Send 4$ for their demo called *Nasci, Lavora, Muori.* Please write to ail those guys, they are honest. Please do not consider Italy the land of spaghetti and Mafia. We really have a strong and wide scene! For more info, gigs, ads, trades, write to us... we're friendly, we care. Eversor c/o Marco Morosini, Via F. Cervi 19, 61011 Gabicce PS, Italy.

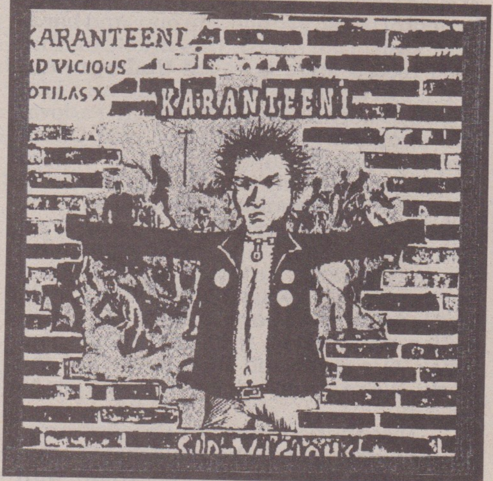
Well, this is what I hope can be called a scene report from Italy: I hope it will sound interesting to you. I just tried to write something so that you know that we are still alive even if our productions aren't so easily available outside of Italy, or better stated, no one wants to even try to distribute the records produced here.

WELCOME TO THE SCUMPIT
GG ALLIN

OLD FINNISH PUNKROCK PART 2

by Jukka W-M. Sateri

EPPU NORMAALI
POLIISI PAMPUTTAA TAAS
ELVIKSEN KUOLEMA



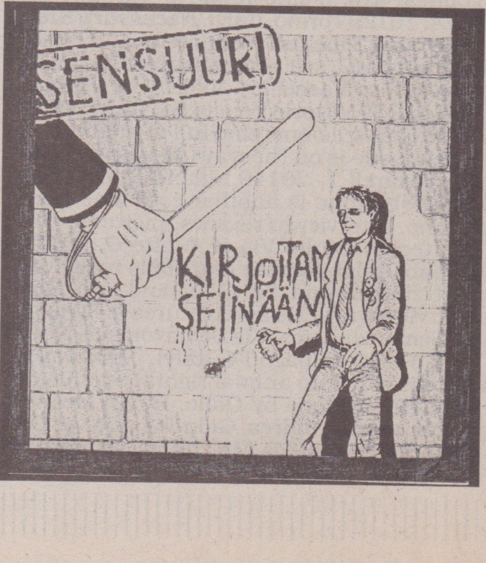
Regards from Finland to all you punk maniacs and welcome to the part two of great early Finnish punkrock slabs! If you missed part one check january issue (#128) what included our country capital area (Helsinki) early releases. This time we check what great oldies the second biggest town called Tampere can offer so let's go.

The biggest name in early Finnpunk was absolutely EPPU NORMAALI, who started in 1976 at place called Ylojarvi (about 15 kilometers north of Tampere). Influenced strongly by The Stooges, The Ramones & The Sex Pistols, these guys' main point was having fun and joking about the so-called 'real music' called progressive rock. When you can hear their debut vinyl "Poliisi Pamputtaa Taas/Elviksen Kuolema" 7" (Poko Rekords PLS 002,1978), you really can feel their fresh 'raw power'; and after that, the brilliant "Aknepop" LP (Poko Rekords PALP 2, 1978); and the following classics: "Nipa" 7" (Poko Rekords HAH 1,1978, one-sided giveaway in their 1st tour, 5-600 made only!!!), "Jee Jee/Nuori Poika" 7" (Poko Rekords PLS 013,1978), "Maximum Jee & Jee" LP (Poko Rekords PALP 5,1979, very ltd 1st ones w/ green vinyl!!!), "Pidetaan Ikavaa/John Fogerty" 7" (Poko Rekords PLS 026, 1979), "Njet Njet/Radio" 7" (Poko Rekords RAHLS 038,1979, for jukeboxes only, not released w/ picture sleeve), Nekin Tehtiin Rakkautta/Kitara & Kivaari" 7" (Poko Rekords PLS 039, 1979), "Puhtoinen Lahioni/Suuri & Mahtava" 7" (Poko Rekords PLS 045, 1979), "Puhtoinen Lahioni/Akun Tehdas" 7" (Poko Rekords RAHLS 051, 1979, for jukeboxes only, not released w/ picture sleeve), "Akun Tehdas" LP (Poko Rekords PALP 12, 1980), "Warsova/Hunninkolla" 7" (Poko Rekords PLS 080, 1980) & "Elavana Euroopassa" 2LP (Poko Rekords PALPX 20, insert). Nothing lasts forever and after that, sorry to say, but they changed their style to more soft poppy crap and I can't count any of their their later releases under the "punk" title. The band still exists and are very famous in our land.

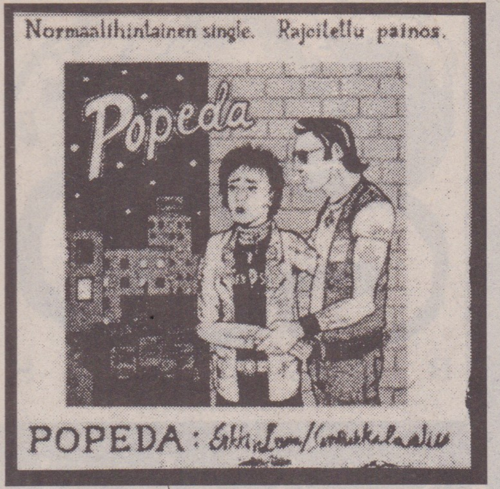
KOLLIAA
KOLLIAA
KESÄÄ
KOSTAA

Next classic group was (and still is!!!) one of my personal faves, KOLLA KESTAA--great, great classic early Tampere punks influenced by one of the all time greatest bands, The Adverts. Unfortunately, most of you ignorants can't understand the Finnish language, but I think that you can feel the touch of the singer and hear the brilliant Finnish melancholy if you have so much luck that you can pick following very rare legendary pvc material; "Musti Sotakoira/Tahtien Rauha" 7" (Poko Rekords PLS 004, 1978), "Kollaa Kostaa" 7"EP (Poko Rekords PLMP 014, 1978, six songs), "Kirjoituksia Kellarista/Kuumat Raiteet" 7" (Poko Rekords PLS 029, 1979), "Jaahyvaiset Aseille" LP (Johanna 2004, 1980, insert, featuring w/ saxophone ex-X-Ray Spex Lora Logic) & final release (compilation of all three seven inchers, cheapest/easiest way to get those ultra rarities!!) "Neljan Pennun Ooppera" LP (Poko Rekords KEKE 8,1984).

KARANTEENI were the Finnish bastard sons of The Sex Pistols, rough snotty attitude with great power chords and plain lyrics made their reputation. Try to pick these classics: "Kaljupainen Gangsteri/Vihaan John Travoltaa" 7" (Poko Rekords PLS 018, 1978, almost banned by Finnish government, "skinhead gangster"=our president U.K. Kekkonen, then!), "Sid Vicious/Potilas X" 7" (Poko Rekords PLS 034, 1979, tribute to Sidney boy), "Haluan Toimintaa/Ei Ole Meilla Mitaan



WELCOME TO THE SCUMPIT
GG Allin



Paikkaa" 7" (Poko Rekords PlS 036, 1979), "Anna Palaa, Frank!" LP (Poko Rekords PALP 16, 1980) & the final release "Kuka Valot Sammutti/Jabadabaduu" 7" (Poko Rekords PlS 088, 1982).

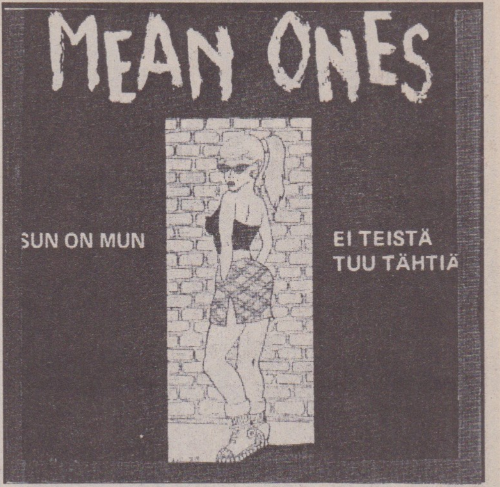
Next wonder boys are SENSUURI, a bunch of young, eager teenagers from "Naeaesville" suburbs, four classic Finnpunk singles and one long player which are: "Kirjoitan Seinaan/Olet Sokea" 7" (Poko Rekords PlS 023, 1979), "Kaupunki Nukkuu/Katurock (Ei Kuole Koskaan)" 7" (Poko Rekords PlS 044, 1979), "Hulinaa" LP (Poko Rekords PALP 7, 1979), "Hengissa Lapi Helsingin/Kesaduuni Blues" 7" (Poko Rekords PlS 052, 1980) & "Goodnight N.Y.C./Kentucky Gentleman" 7" (Poko Rekords PlS 078, 1981). Try to hunt these wonders too and I'm sure that you won't be dissappointed, just good luck!!!

POPEDA, dumb peasants or something else!!!??? Well, lots of opinions, but mine is to try to find plastics like; "Hei Mies/Monkiaislaulu" 7" (Poko Rekords PlS 006, 1978), "Erkki & Leena/Sammakkalaulu" 12" (Poko Rekords PlS 008, 1978, very ltd, Wayne Countys punk/ted love storys Finnish take), "Suuret Setelit/Lauri Lutavuori" 7" (Poko Rekords PlS 022, 1979, some copies green vinyl ones), maybe also 1st album is ok but these are my recommendations.

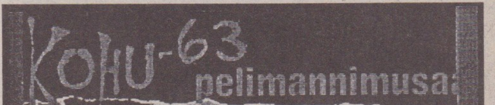
HELLHOUND fucking longhairs, he heh, but very rough punkrock touch and The Ramones influences made them to the top guard of old punk stuff, not easy pieces of cake to pick but you must try; "Suomi 60/Kasvot" 7" (Rokit VD-1, 1978, what the hell??? group from Tampere and *not* in Poko Rekords stable??? Guys own label.), "Pakoon Neonarmeijaa/Ota Mut Uudestaan" 7" (Rokit VD-2, 1979), "Soitetaan Rock 'n' Rollia" LP (Rokit ROSK-2, 1979) & "Auringonpilkkuja/Hunningolla" 7" (Rokit VD-8, 1980).

HELLHOUND
Suomi 60
Kasvot

Well, I think that part two started become it's end, last but not least several very recommended releases; MEAN ONES "Sun On Mun/Ei Teista Tuu Tahtia" 7" (Rokit VD-3, 1979, great punkrock!!! A-side 999 cover). OYSTILA "Tarzan/Pelkaan Pimeaa" 7" (Poko Rekords PlS 043, 1979) & "Pappa/Ylhaalla Jossakin" 7" (Poko Rekords PlS 058, 1980, check these punkers too, it's worth it!!!). VELTTO VIRTANEN "Ronkpukki/Elama On Elamista Varten" 7" (Love Records LRS 2180, 1977) & "Puskii!" 7"EP (Love Records, 1978,four songs,this guy was a candidate in our latest presidental election, so..old punks not dead!!!!!). HURMA BAND "Tahdon Takaisin" 7"EP (Hurma, 1979, four songs, total DIY classic, only 200 made!!!). KOHU-63 I think that we came back and I must do some special thing of these guys too, but now here's only their discography, total Punkrock ofcourse!!!; "Pelimannimusaa" 7"EP (Poko Rekords PlS 085, 1981, three songs), "Valtaa Ei Loistoa" MLP (Poko Rekords KOHU-63, 1982), Lisaa Verta Historiaan LP (Poko Rekords PALP 37, 1982, insert), "3 Vuotta Myohemmin" 7"EP (Poko Rekords PlS 172, 1986), "Hyppaa Ruutuun/Viva La USA" 7" (Wotan Records WOTANS-1, 1989, insert, 500 made), "Hullabaloo" 2x7"EP (Wotan Records WOTANS 2/3, 1989, insert, five songs), "Tervetuloa Jouluun/Ottakaa Joulupukki Kiinni" 7" (Wotan Records WOTANS-4, 1989, 300 made) & "Viimeinen Myyntipaiva" 7"EP (Stay Free Underground SF UR-01, 1991, insert, 300 made).



I think that now's the time again drink some good cold Finnish beer and if you, dear reader, wanna know some specific information on these records & bands or wanna trade your area's old punk rock ('75-'82) records against our rarities, feel free write, call or fax to us: Alternative Action Records c/o Jukka W-M. Sateri, PO Box 174, SF-11101 Riihimaki, Finland, tel/fax +35814 721328



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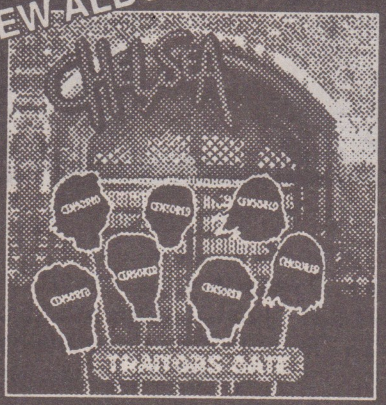

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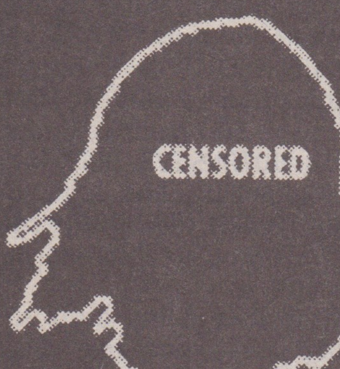

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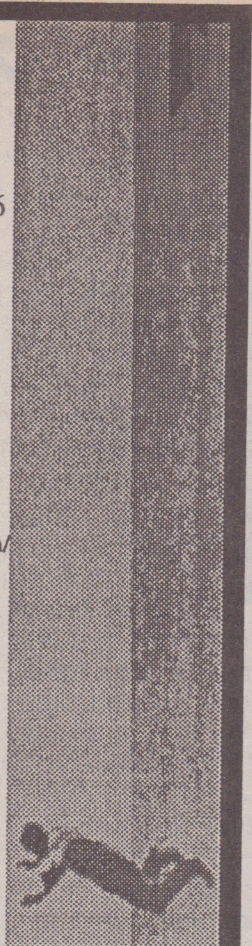

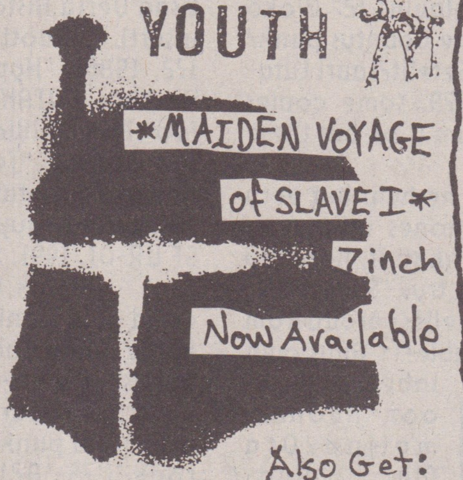

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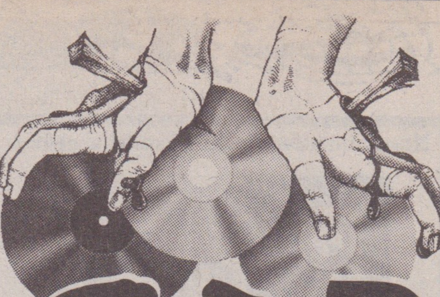

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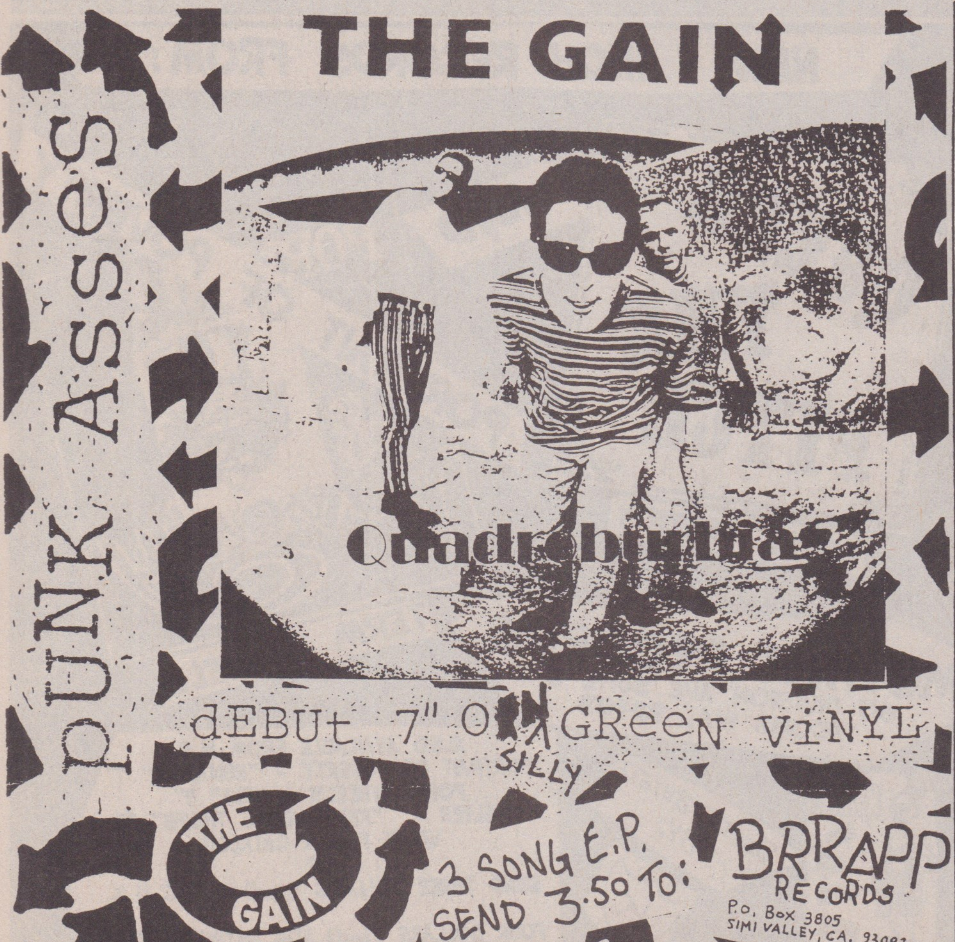

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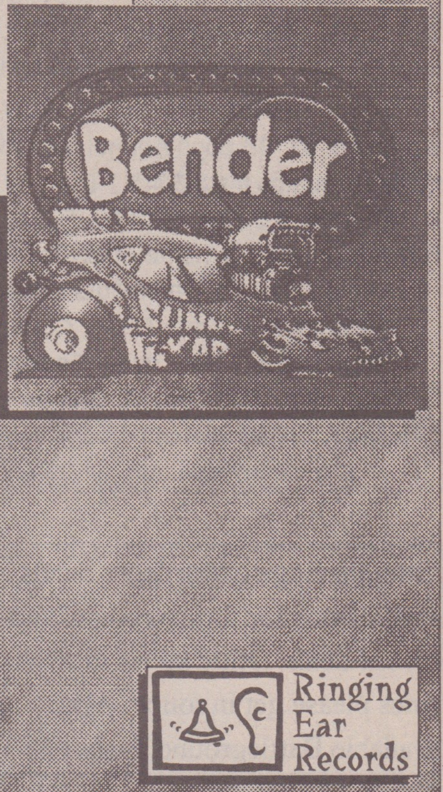

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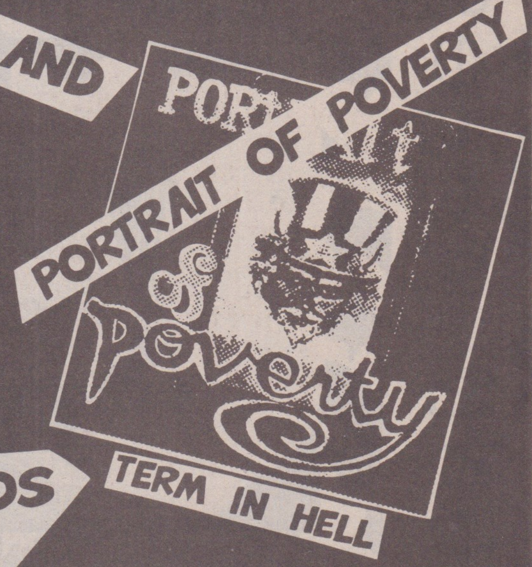

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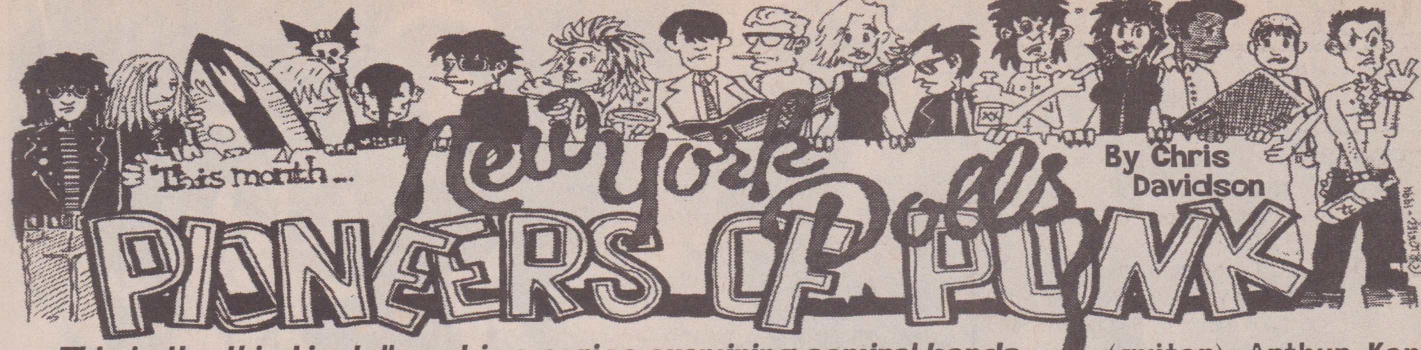


New York Dolls
PIONEERS OF PUNK

By Chris Davidson

This is the third installment in a series examining seminal bands of the 1960s and '70s that directly influenced the 1976 punk revolution and, consequently, planted the seeds of contemporary punk.

The New York Dolls flashed quickly. Three years of active duty, two LPs worth of material, glitter and beer cans strewn in their wake. And then they split. Not a peep from 'em since.

Ah, but what they left us cool, derivative, message-less, pounding American rock-and-roll. A little heavy-handed at times, true enough. It was the early '70s, no escaping that. But who else was waving the flag back then? Take away the big hair, strip off the heinous clothes, and what you've got is a four-chord five-piece covering Gary U.S. Bonds and Chuck fucking Berry in the absolute darkest of non-rockin' dark ages.

I can't honestly sit here and say the Dolls were without flaw. They were just shy at times of Huey Lewisized party-band beer commercial sludge. And take away a whole lot of points for blueprinting the look of heavy metal, and also possibly of Rhoda. But my chips are on their side, nonetheless. I forgive them. They were New York punks that knew no better. They just wanted to rock the joint. They did. You should read on to find out how.

The earliest version of the Dolls was a trio called Actress, formed early in 1971, and comprised of Rick Rivets (guitar), Arthur Kane (guitar) and Billy Murcia (drums). Then came Johnny Volume (bass), and things started cooking.

Johnny Volume was no ordinary nobody from Queens. He was a punk rocker in a land of pabulum. And one day, he became Johnny Thunders, lead guitarist and possessor of one piss-poor attitude. Rivets quit upon this turn of events, and was replaced by Sylvain Sylvain. Kane switched to bass, and Actress began rehearsing throughout the winter of 1971 in the back of a bicycle shop on Columbus Avenue, Upper West Side.

On October 10, 1971, one such rehearsal was taped. Thunders sang lead on seven numbers: "Why Am I Alone?," "I Need Your Love," "Human Race," "That's Poison," "When I Get Back Home," "I Need You" and "Talk to Me." I've never heard this tape. All I know is "That's Poison" with different words became "Subway Train" on the Dolls' first album.

David Johansen joined as lead singer late in 1971, meeting the band at a nightclub in Manhattan called Nobody's. Actress duly became the New York Dolls. And then, back to the bike shop. It's interesting that the Dolls were criticized throughout their career for not being able to play, because they'd been practicing all along and continued to do so with Johansen.

Perception, I figure.

The Dolls' first public appearance was an impromptu gig on Christmas Day, 1971, at a welfare hotel party across the street from the bike shop. Three months later, their scheduled debut took place at the Palm Beach Room of the Diplomat Hotel on West 43rd Street.

From the onset, the Dolls played the drag/glam image to the tits. An unlikely group of misfits, for sure, but their style and straight-on rock-and-roll sound made quick inroads into the New York scene. "We like to look 16 and bored shitless," said Johansen of his band, and who was the teeming population of Manhattan glitter kids to argue?

In June of 1972, the Dolls found a launching pad, taking up residency at the Mercer Arts Center on Mercer Street in SoHo. The Mercer was a maze of rooms designed to accommodate off-Broadway plays. Recently, it had expanded its fare to feature new bands, art exhibits, video and films. From the Mercer's Oscar Wilde Room, capacity 100, the Dolls rapidly built a loyal following of besequined night creatures and generated record company interest. Seemingly overnight, the band also attracted a manager, Marty Thau, who left the head A&R job at Paramount Records after catching the band's show.

New York Dolls

Charged by the Dolls, New York's underground scene, which truthfully hadn't much of a focal point since the Velvet Underground split, emerged anew. Was the band's act a shameless mirroring of the English glam movement? I don't know who came first, them or the Brits, but glitter-rock became the rave in select circles, and there was a run on hair spray unseen since the bouffant was big news. For the next couple of years, the Dolls were this country's leading musical gender-benders.

The earliest known recording of

the Dolls is a nine-song demo tape made in the summer of 1972 by Thau. Most of it would become their first album, including "Bad Girl," "Looking for a Kiss," "Personality Crisis," "Pills," "Jet Boy" and "Frankenstein." "Don't Start Me Talkin' " and "Human Being" appeared on the second album. (The final cut was "Don't Mess with Cupid.") ROIR released this as *Lipstick Killers* on tape in 1981 and on CD in 1990.

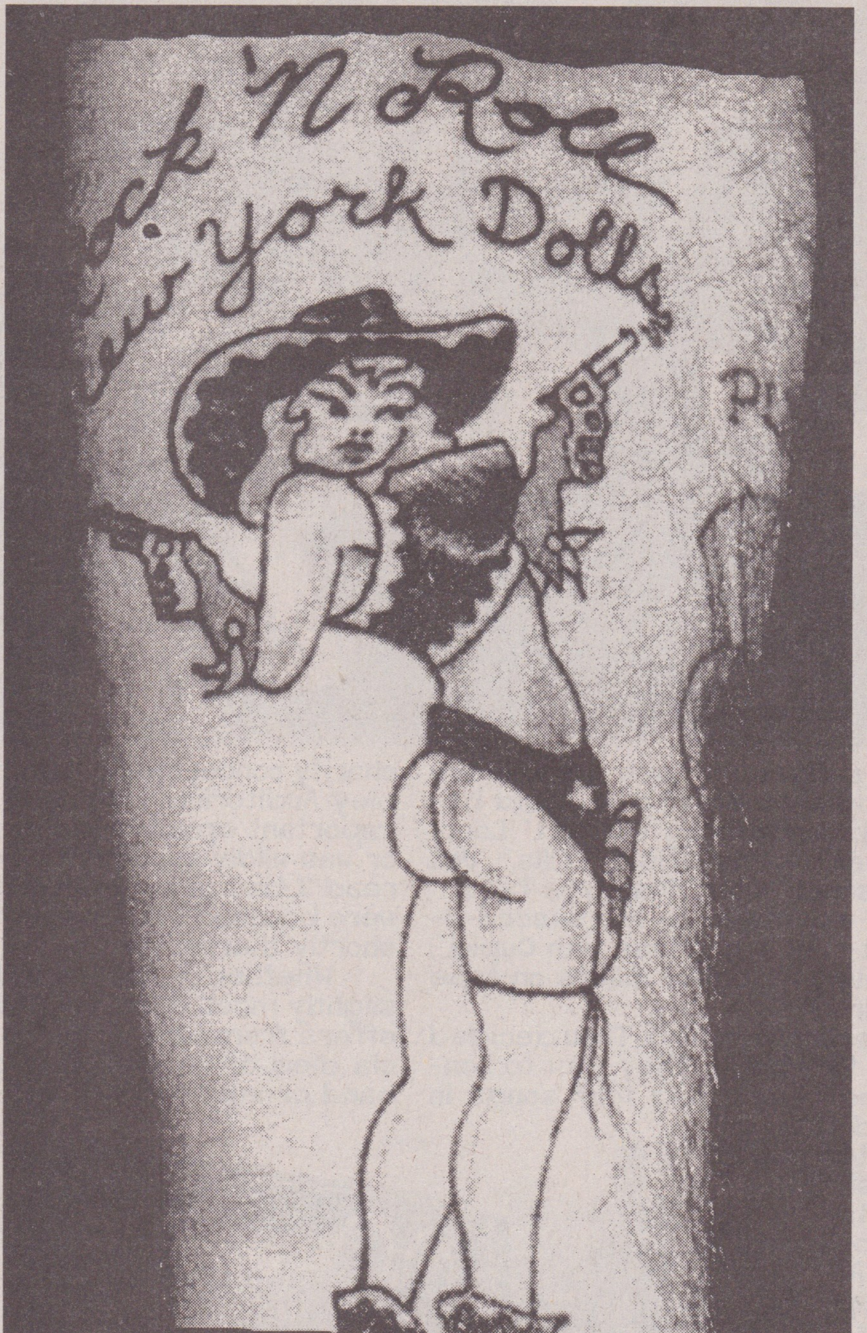
The U.K. glam scene booming, Thau decided to bring his boys to Europe. They flew to London in late October, recording four songs in Kent at a studio owned by promoter Roy Fisher, and visiting Malcolm McLaren's Let it Rock clothing shop. Although the band apparently did not meet McLaren on this trip, he later played a significant (and overlooked) role in their career. Much later, I believe, he managed Bow Wow Wow.

The Dolls debuted in the U.K. at a charity concert headlined by the Faces at Wembley Auditorium before 13,000 people. The all-important opening night show either flopped or was wildly successful, depending on who you read. I kind of suspect they sucked, given they were bounced off a supporting slot for Lou Reed shortly thereafter.

Whether or not the Dolls were a hit became slightly moot, however. While Thau was scouting offers from various European labels, Billy Murcia died of an overdose of barbiturates. The band promptly flew home.

Ominous music here: It was the beginning of the long, slow fadeout for the Dolls. "We never really got over it," said Sylvain. A year and a half after Billy's death, the Dolls themselves succumbed to drugs, booze and the dangers of living up to their own reputations.

Let us not forget, though, that death sells. The Dolls rose even stronger and more notorious after Murcia's demise. First, a new drummer, Jerry Nolan, came onboard. Then, the band's triumphant unveiling in mid-December at Mercer's large Eugene O'Neill Theater. The industry buzzed louder than ever. Paul Nelson, an early champion of the band who actively scouted them throughout the summer and fall, secured them a deal with Mercury Records in March, 1973.



To convince his management the band could actually play, Nelson had the Dolls cut a studio demo of their repertoire (22 songs including 12 originals). A legitimate package of most of these cuts was released as *Seven-Day Weekend* by Receiver Records in 1992. For my money, this is the Dolls' finest work. It contains 19 cuts, including the Gary U.S. Bonds title tune, seven songs that later ended up on the first LP, seven from the second album, and solid covers of "Back in the U.S.A." and "Hootchie Cootchie Man," among others.

New York Dolls, the self-titled first album, reached stores in July in the U.S., October in the U.K. By industry estimates, it flopped, although Thau says it sold more than 100,000 copies on its original run around the lower reaches of the charts. Lots of criticism was leveled at the cover shot, which looks tame today but may have doomed it from widespread airplay and industry acceptance. I don't know: spandex, beer cans, martini glasses, makeup, eight-inch-high boot heels. They look like every prostitute I've ever, ahem, seen.

As far as the music, it's a darn perfect specimen. -- 10 hot originals and one cover. The album veers from direct hard rock ("Personality Crisis") to ersatz Stones ("Lonely Planet Boy") to bold-faced stupidity ("Frankenstein"). But more than anything, it's simple power-pop, "Trash" and "Jet Boy" especially.

The band's popularity at home, soaring after the album's release and a tour of the States, helped New York's glam scene expand even more. Although the Mercer Center literally collapsed upon itself in August of 1973, local bands such as Teenage Lust, the Magic Tramps and Wayne County, regularly played the city. (What's kooky about this era is that only one band Kiss broke out of the city's glam movement to enjoy national success.)

The Dolls finally met Malcolm McLaren in the summer of '73, he coming to New York to promote his line of clothing, they riding high as hometown heroes. What's more, McLaren became something of an insider during his stay, hanging out with JoHansen and crew. The Dolls dug his clothes and moved him into the Chelsea Hotel to showcase his wares to the city's glam elite.

McLaren obviously got the bug and wanted more. When the Dolls returned to England in November for several weeks of touring, he lurked closely throughout the trip. This was the tour, you might recall, when loads of negative attention met the band for their performance on the BBC television program, the Old Grey Whistle Test, and for Johnny Thunders' vomiting session at the Paris airport before the European press. Hmm, provoking the press with outrageous behavior on T.V., puking in front of reporters. This all sounds strangely familiar.

Back in the states, the Dolls cut 14 songs in a single live session with Paul Nelson shortly before beginning sessions for their second album, *Too Much Too Soon.* These tracks included many covers and early versions of four songs from the upcoming LP. The lack of original material concerned Thau and the label.

Work commenced on the second album in March, 1974, with Shadow Morton producing. Released in May, *Too Much Too Soon* featured six originals and four covers, including the Cadets' "Stranded in the Jungle," Archie Bell's "Showdown" and Sonny Boy Williamson's "Don't Start Me Talkin'." Unfortunately, despite another tour and a half-hour spot on Don Kirschner's Rock Concert, the album flopped even worse than the first one.

Which isn't to say, of course, the LP is completely horrible, just a few notches below the first in energy and material. "Who are the Mystery Girls?" rises above with good backing vocals; "Puss 'n' Boots" is a hard tune with rackety guitar; and "Chatterbox" is Johnny Thunders' first official vocal. Kind of a weird situation: The songs stand up better in other recordings of the same material. Maybe it's the production that sinks it, I'm not sure.

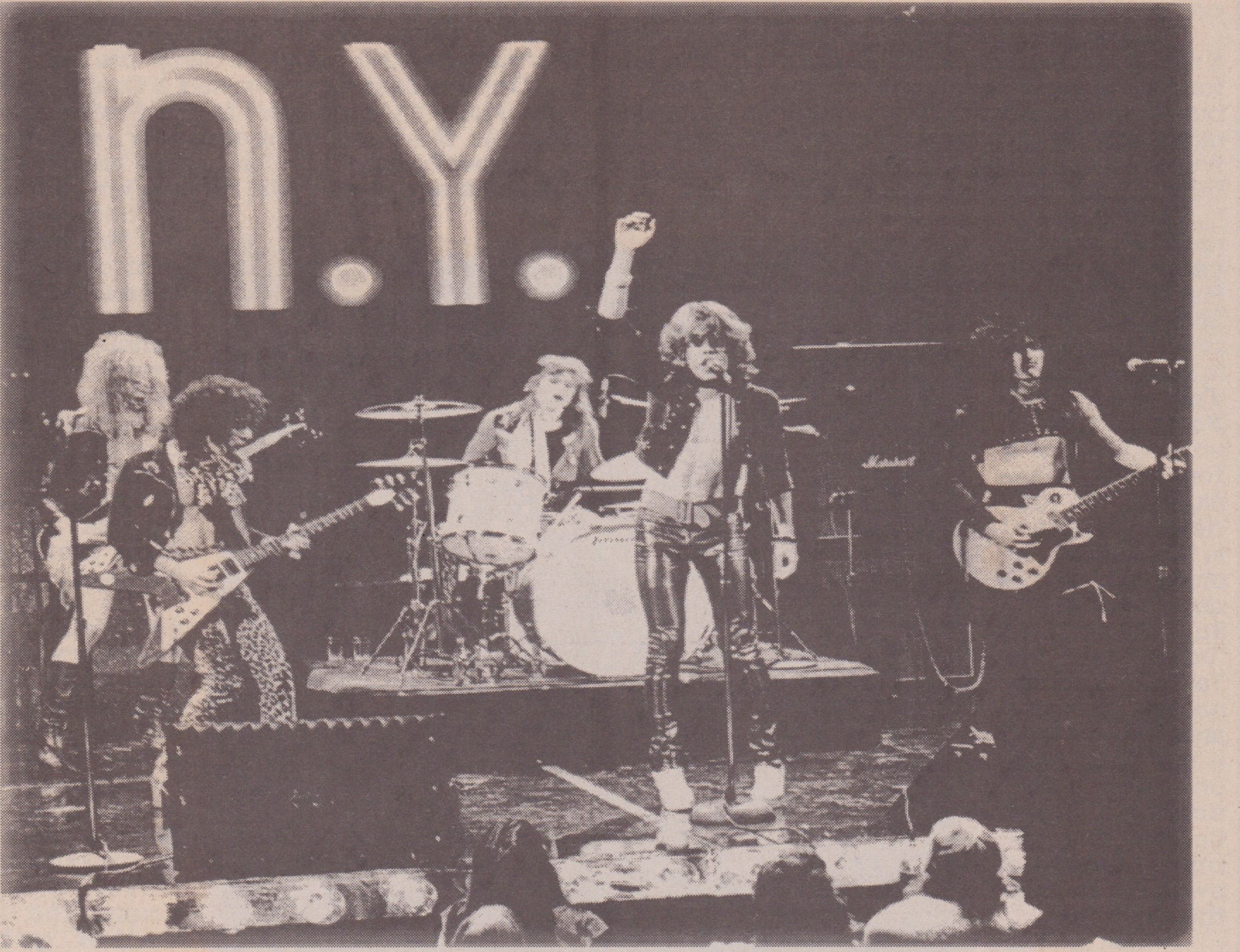
The Dolls unraveled quickly after the failure of *Too Much Too Soon.* By November of 1974, Johnny Thunders and Jerry Nolan were informally gigging the city and performing songs separately from the Dolls. Marty Thau got ready to drop the band, citing their bad attitude, inability to play properly, the drug addictions of Thunders and Nolan, the alcohol problem of Kane. Mercury set the stage to dump the Dolls, too.

The carcass, however, had a final breath to take. McLaren journeyed to the States, ostensibly as the band's haberdasher, and quickly set about to unite the Dolls under his guidance. Thau was apparently still working with the band at this juncture, but McLaren took control. He placed three-fifths of the group into rehab, outfitted everyone in red leather clothes, wove some pseudo-revolutionary politics into a new image, and promptly saw his efforts blow up in his face.

The debacle unfolded in late February, 1975. The Dolls were booked to play a handful of shows at New York's Little Hippodrome, and so they did. They walked on, sporting new material, a tight sound, the red leather getup, and a hammer and sickle banner draped behind the drum kit. The communist look wasn't big that year.

It's a pity, because the Dolls sound forceful and energetic, running through a mixture of covers (Eddie Cochran's "Something Else" and Larry Williams' "Dizzy Miss Lizzy") and new originals like "Red Patent Leather," "On Fire," "Pirate Love" and "Teenage News."

Eleven songs from the Hippodrome show of February 28 were released on vinyl in 1984 by the French Fan Club label as *Live in NYC 1975 - Red Patent Leather*. This version exists on CD. In 1993, Receiver Records expanded it by four songs (one from the same Hippodrome show, three from a 1973 Paris gig). This 15-track CD,



which looks nearly identical to the 11-track version, is preferable.

It would've been nice for the Dolls to break up on home turf, then and there. But they slogged ever onward. In April, Johnny and Jerry finally quit the band in Miami (the Dolls had gone to Florida to play a motel owned by Jerry's mother), both nursing big drug habits that had dragged down the band for a long time. Sylvain, David, Arthur and Blackie, a fill-in drummer, completed a handful of dates. Gone, however, was the spirit.

What was left of the original Dolls, namely David and Sylvain, soon toured Japan. Interestingly, Sylvain contends that Malcolm McLaren promised him a group of young musicians to play with, if he'd come to the U.K. But rather than fronting this early version of the Sex Pistols, he took the Japan trip.

In October, the Dolls played Max's Kansas City. Tony Machine (drums), Peter Jordan (roadie turned bassist) and Chris Robinson (keyboards) filled out the band. Some configuration of this group also demoed new songs, including "Funky but Chic," later to appear on JoHansen's first solo album. Even more gigs followed, one a New Year's Eve show at the Beacon Theater.

I can't help thinking that seeing this final, limping version of the New York Dolls was like listening to the 1970s K-Tel record that my buddy Gene once owned, which had printed on its back cover: "All the songs on this album were recorded by one or more of the original members." Mungo Jerry by any other name still blows, I'm afraid.

The post-breakup activities of the Dolls could take up an entire article by themselves. Johansen, Thunders and Sylvain have had lengthy careers, and all of the original members have performed and/or recorded together in one form or another since 1975. Of course, Johnny Thunders and Jerry Nolan aren't what they used to be. But JoHansen, under his wretched Buster Poindexter alter-ego, and David Sylvain still record and perform rather frequently if you're so inclined.

Two good recent releases are what you ought to be concentrating on, though. One is simply called *Rock 'n Roll*, and it's a rare example of a major label doing right by a cool American band. Packaging, liners, it's all first-rate. The CD contains the originals off the first album (10 of the 11 tracks), seven of the 10 cuts from the second LP, and two cuts from the Paul

Nelson-produced session at Mediasound Studios in January, 1974, which took place before the second album was cut. And lo and behold, there's also a cool instrumental, "Courageous Cat Theme," recorded during the second album sessions.

Secondly, Skydog has released *Paris' Burning*, a live show from early in 1974. The CD runs through 12 tunes, the bulk of which from the two albums. But unlike many live collections, the Dolls' performance is on-target, and there's a little frog-baiting by Johansen thrown in as a bonus. Beyond all the reverent baloney that's heaped on the legacy of the Dolls, it's documents like these final two that remind me of how flesh and blood the band really was.

The New York Dolls Discography

Early material:

Lipstick Killers CD (ROIR) 1990. Features nine demos recorded with Billy Murcia on drums in the summer of 1972.

New York Tapes 72-73 CD (Skydog) 1993. Broken up by year, this skimpy but good collection features 1972 demos of "Looking for a Kiss," "Don't Start Me Talkin'," "Don't Mess with Cupid" and "Human Being," as well as 1973 versions of "Bad Girl," "Pills" and "Personality Crisis."

The four studio recordings "Personality Crisis," "Looking for a Kiss,""Subway Train" and "Bad Girl" made in Kent, England, with the soon-to-be-dead Billy M. on drums, have been booted quite a bit. I've seen a Classic Tracks CD and a no-label 12-inch 45 called *The New York Dolls*.

Original domestic LPs/CDs:

New York Dolls (Mercury) 1973

Too Much Too Soon (Mercury) 1974

Other Important Stuff:

Live in NYC - Red Patent Leather CD (Receiver) 1993. This is the 15-track version of virtually the final Dolls performance. An edited version of this material is on the French Fan Club label with a slightly different cover.

Seven Day Weekend CD (Receiver) 1992. This is nearly all of the Mercury demos cut live at Planet Studios in New York City in 1993 prior to the first album. A double LP of this material features all 22 tracks.

Rock 'n Roll CD (Mercury) 1994

Paris' Burning CD (Skydog) 1994

Selected unofficial CDs:

There are tons of live documents floating around, but I honestly have no desire to plod through endless concert tapes of the Dolls, so there's not much here I can personally recommend. The *Vive le France* CD recorded in Paris on 11/26/73 is good, but made unnecessary by the official Skydog release of a similar show. All of the Dolls' unofficial studio work has been mentioned elsewhere.

Related solo work:

David & Sylvain: *Tokyo Dolls Live!* (French Fan Club) 1986. LP was a contract fulfillment recorded after the departure of Thunders, Kane and Nolan.

David Johansen Band: *Live*. Originally released as a promo LP in the early 1980s. The recent CD is notable, although not worthwhile, for featuring Sylvain and Thunders.

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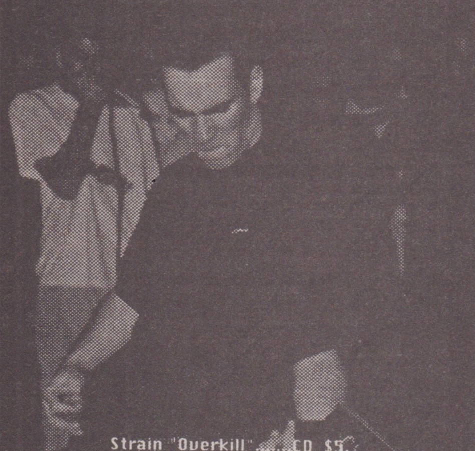

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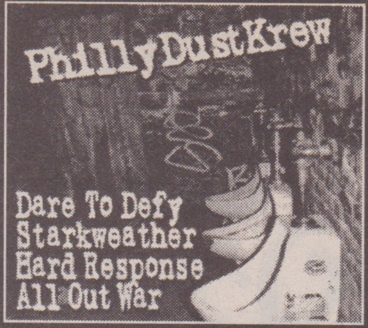
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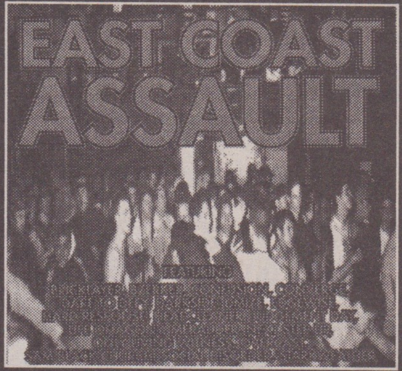
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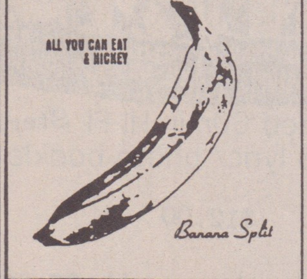
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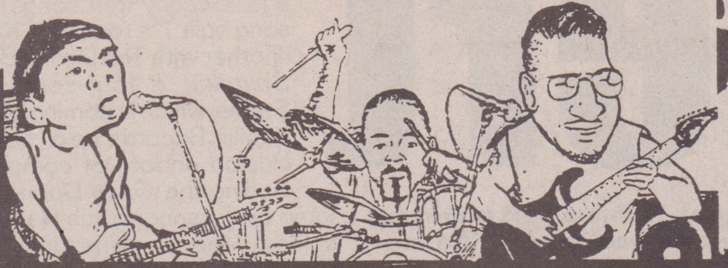

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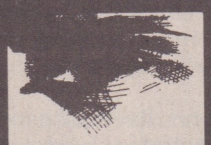

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bert

Bert is a three piece band hailing from Montgomery, Alabama, whose lung punctured mayhem has been kicking up corpses all across the Southeast. My name is Rick and I first caught up with Bert last year at an in-store performance in Birmingham. This interview was conducted via the U.S. Postal Service, thanks to blown up vans, misplaced tape recorders and cancelled shows. Rick Seibert

MRR: First off, let's get the introductions out of the way. So, who plays what and why?

Mark: I'm Mark and I play bass because my dad, when I was thirteen, wanted me to play bass for his southern gospel group.

Glenn: I'm Glenn and I play drums because it was the cheapest thing I could play when I was twelve.

Jeff: I'm Jeff. I mangle the guitar and sing.

Mark: 'Cause he wants to be a rock star.

Jeff: Yeah. Actually, I play guitar because I don't want to be a rock star. I sing out of necessity since we lost our singer about a year and a half ago.

Glenn: And due to crack.

Jeff: Yeah.

MRR: Can you give a general consensus on what bert sounds like or is about?

Mark: No.

Glenn: Goth-punk!

Jeff: That's what Flipside said, at least.

Glenn: With a little jazz.

Jeff: We're very abrasive and we don't have high opinions of melody.

Mark: . . . or ourselves.

Jeff: Our songs are pretty short . . .

Glenn: . . . and non-appealing to Green Day fans.

Jeff: We don't ever focus on making a song sound any certain way—they just turn out to be kind of fucked up in a noisy kind of way. I think we try to be tight.

Mark: Always.

MRR: How long has the band been around?

Jeff: For about three years now.

MRR: I was especially impressed with the way you fellows repeatedly harrassed/embarrassed a heavy metal kid at one show (with Lagwagon). Is this a Bert policy or just one of those spur of the moment things?

Glenn: Policy.

Mark: Fuck everybody, man.

Glenn: A definite policy. Don't invade our space while we're playing.

Jeff: It's a policy, but, then again it is sort of spur of the moment.

Mark: Stage-diving motherfuckers are gonna be bloody pulps, man.

Jeff: This guy at the Lagwagon show was giving us the Dio "evil eye" sign and jumping up on stage, trying to detune my guitar, so I think we belittled him and made everyone laugh because they thought he had on a Motley Crue t-shirt. He was really angry. Kicked him right in the ass as well.

Mark: There's nothing like having a good time at the expense of someone's feelings.

MRR: How about the name? Who came up with it . . . why not Ernie instead?

Mark: It has nothing to do with Bert and Ernie. It's my personal way of tribute to Burt Bacharach. He's a songwriter whose work with Hal David and Carole Bayer Sager really influenced me in a way I cannot even begin to go into.

Glenn: We're named after a black kid who lies.

Jeff: Yeah, a really funny guy who plays drums here in Montgomery. He hates us because we named ourselves after him. Actually, it was either Bert or Mo Uranus. We had a song about this guy Bert, so we decided we'd call ourselves Bert. Blah, blah, blah.

MRR: How many releases have you had to date? What about future plans? Any full-lengths in sight for the near future?

Jeff: We have two self-released cassettes: *Slop* (twelve songs with our previous singer) and *Invade, Damage, Occupy* (ten songs), two four-song split 7"s (one with Knucklefish, another with The Ducky Boys, called *Splitski*), a four-song EP called *Spfflle*, which is coming out on Homo Habilis Records next month and inclusion on lots of compilations, including the *Once Upon A Maffress* comp on Tyrannosaurus Records, which is local, and an Amendment Records com, from Virginia.

Mark: And a seventy-four song, sixty minute CD that will be coming out any second now.

Jeff: Any second now Mark will shit that out. I do think that we'll compile the 7"s and the EP with about ten or more new songs for a new full-length sometime next year.

MRR: I know from direct involvement that the scene in Birmingham and Huntsville has really picked up (through a lot of people doing a lot of work). What about Montgomery? Is it tough to find a place to play down there?

Glenn: There's nowhere to play—thanks to all the places closing.

Jeff: I guess there's always someone trying to do things, but . . .

Glenn: . . . they fail miserably.

Jeff: They do. It's because the scene's not really supportive down here and the people who would support it are pretty fickle. Lately, though, things have gotten better, due to some active involvement from local bands and people who truly give a damn about the music here. The compilation on Tyrannosaurus Records is proof of that. Bands like Slip, Elegant Garden Of Masochism and ours are getting together now to try and strengthen the scene here. We all believe in what we're doing, so it's more positive and there are more shows happening than ever before.

Glenn: Jeff, you're gonna have to change my answer on why I wanted to play drums.

Jeff: Nah.

Glenn: Yeah, you have to because it wasn't cheap. It's because I was a spaz and I had to hit on stuff.

Jeff: Oh, O.K.

MRR: With song

Invade, Damage, Occupy

bert

titles like "Through The Mysterious Caustic Keyhole" and a self-described sound of "ugly/vomit rock," one has to wonder where Bert receives personal/musical inspiration.

Mark: Drugs.

Jeff: Hate and anger.

Glenn: Ilsa, She-Wolf of the SS.

Jeff: The classic movie.

MRR: One local fanzine even described your music as "some of the bleakest shit ever to grace a piece of vinyl." How does one live up to such a disclaimer?

Mark: By retreating into our little holes and not sticking our heads out for weeks.

Glenn: And listening to Liz Phair.

Mark: Liz Phair is God.

Glenn: We receive our hate from her and alternative pop.

Jeff: She and it suck. Living up to that disclaimer is easy when you're surrounded with so much shit to make you angry. Like dealing with people and Liz Phair and crummy hippy landlords. People you want to kill.

MRR: What about The Subversive Workshop? Besides being a record label (your own), what else does it involve?

Glenn: Jeff's answering machine.

Jeff: Yeah, my answering machine keeping up a list of shows.

Mark: His girlfriend doing a lot of typing.

Jeff: It really involves a free newsletter that we put out monthly. It's got interviews with bands, reviews and various other writings. It's strictly a music-oriented type thing. We're working on issue number twelve now. We've interviewed everyone from Dazzling Killmen to Bazooka.

MRR: What's been the response to you guys out on the road?

Mark: People leave.

Jeff: We either invoke the "Bert curse," which involves wondering if everyone's gonna leave by our fourth song or we have a good to great reception. Some people don't get it—like when we played with The Queers. I don't think that crowd really got it. The best response we usually get is when we play with bands who are on the harsher side of music.

MRR: Who does the artwork for the band (logos, records, etc.

Jeff: Slop was a paste up that my girlfriend Vonda and I did. What was Invade, Damage, Occupy?

Mark: It was a French woodcutting from the 1700s (A donkey and three women).

Glenn: The pictures on the Knucklefish split were from a book of mid-1960s auto crash test results. They used humans. Instead of your classic bendable dummies, they used classic bendable corpses.

Jeff: The Splitski 7" with The Ducky Boys was something that I just shat out on paper for a cover. The new record, the *Spittle* EP on Homo Habilis, will have art by Art Chantry, who's done work for that label and Man Or Astroman?

MRR: Here's something that I've always wanted to ask a band. What's **your favorite Linda Blair movie?**

All: "Repossessed," with Leslie Neilson.

Jeff: Nah, fuck it, "The Exorcist."

MRR: Any parting words or final shots?

Mark: Fuck you. I'm gonna go smoke some crack.

Glenn: Change my instrument answer to "I play drums to make my parents mad."

Jeff: Seriously, what do you guys get out of playing in this band?

Mark: A lot of catharsis.

Glenn: Travel and enjoyment.

Mark: The pleasure of Jeff's and Glenn's company.

Jeff: It's worth it when we play a show and people like it.

Mark: It's worth it when we sound good, even if the people hate it.

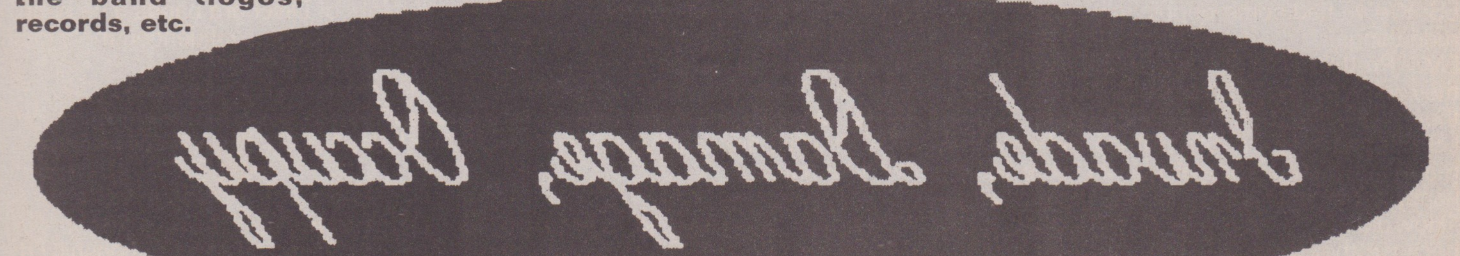
Glenn: When there's people that enjoy it so much that they say "When are you coming back and when is your lead singer throwing up again?"

Subversive Workshop/ 219 S Capitol Pkwy/ Montgomery, AL 36107

invaded

damaged

occupied



ida

Ida are: Erica Ann Watson - bass, vocals; Lynnea Scalora - guitar, vocals; Lisa Maslowe - drums, vocals. Interview by Walter Glaser.

MRR: Do you want to rock for fame and fortune or just because you're bored?

LM: I'd like to make some money for school, please.

LS: It would be nice to make some money. I'm not bored. It's fun. It's really fun. It's good therapy to write music.

LM: Practice is very therapeutic. When you're stressing, you come down here and stop thinking about everything and you play. We're all very busy. We all go to school and work.

EW: I also find that I don't have a whole lot to say in general. In life, there's not a whole lot to say, but through music, you're forced to say something. I find I have more to say musically.

MRR: So basically you're doing it for yourselves?

ALL: Yes.

LS: It's a really good feeling when people like it nearly as much as we like it.

MRR: What if they don't like it?

EW: It's kind of fun when they don't like it because we really don't care and we become really charming.

LM: We don't really have to deal with it because no one has ever come up and said, "I don't like your music".

MRR: You've never gotten booed or heckled?

ALL: No.

LS: We've had some people say some pretty rude things.

LM: "Pretty good for a chick band", "How did they get that show?", "How did they get to play there?"

LS: We got a show at Slim's once and we were really happy and a lot of people were really happy for us, but a lot of people were saying, "How did they get that show? They have it easy because they're girls." And we never have it easy.

LM: We've gotten reamed on money countless times.

LS: We've been cheated a lot and we've gotten a bad deal a lot because people think they can fuck us over.

MRR: Do you find you have to be heavy-handed?

LM: Mostly we aren't able to do anything in that individual circumstance, but we use it to learn later. We ask for guarantees now because we played a club in S.F. three times and each time they found an excuse not to pay us. I don't think guarantees are an unreasonable thing to demand.

LS: We're not snotty, but there have been times when we have to say, "No. We need this." People take it as if we're being bitchy. But there are a lot of nice people at clubs that go out of your way to pay you even if it was a free show.

EW: We found that in Oregon the people were extremely nice. I've never experienced that before.

MRR: Out of town was better than here?

LM: It's not that easy to judge because we only played Eugene, Seattle and Portland. There wasn't too many people in the audience.

MRR: That's where all the "chick" comments happened?

LM: In Seattle. We played a really lame place in Seattle.

MRR: And the punk rockers said, "You're pretty good for chicks."

LM: They were the bad kind of punks. They were not positive punks.

MRR: Did you get paid?

LM: No.

LS: I don't think anyone got paid. It was last minute.

EW: It was fun, though.

LS: It was our first tour. We learned a lot from it.

MRR: Do you want to talk about your music? How does it come to be?

LS: This is how it happens. One of us will bring an idea, sometimes a lyrical idea, or a part of a song, bass, guitar, whatever, and we all build on it. Sometimes someone will bring in lyrics they wrote and someone will say I have the best music for it. Sometimes one of us will bring in a whole song, but it always changes. If I bring in a song that I wrote on guitar, then Erica adds the bass and it takes on a whole new color, then Lisa adds the drums and it ends up a different song than it started. All our music is completely a group effort.

MRR: So you also wanted to talk about how your music has progressed?

EW: The first songs Lynnea and I wrote together. The first two drummers didn't have any input.

LM: If I listen to the first demo with their old drummer on it, the music has changed so much. Sometimes I think I can't contribute much to a song because I can't make melodies or anything, but when I listen to the demo tapes, it's changed so much. When I started playing, I didn't have much of a style, but now I found how I like to play and it's kind of unconventional drumbeats. That's one way the music has evolved.

LS: Most of the songs we wrote in the beginning were fairly straightforward. As it naturally goes, you start simple and you progress. Our vocals have changed. They're getting better. There's more style to them, more harmonies. Our newer songs are getting darker and with more time changes.

EW: Which is good. I think it's cool that we all like so many different kinds of music that we'll all get into a fit and we can't stop listening to something, maybe it inspires us so every song is kinda different.

LM: We never have to worry that any of our songs will sound like anyone else because if I say. "Wow, that sounds a lot like Jawbox," I know that they've never listened to them and there's probably not one band all three of us could agree on. All our songs end up sounding really unique.

MRR: Do you want to talk about who you're influenced by?

LM: Rock music wise, The Slits, Minutemen, Throwing Muses, but it's only recently I started listening to punk rock music again, like lots of Dischord bands. I've been listening to soul, jazz, blues, stuff like that for years. Soul has influenced me a lot, and old blues drumming.

LS: I love X and the Flaming Lips. I listen to a lot of local bands.

MRR: Do you want to talk about lyrics?

LS: Our lyrics are usually pretty personal. Our loves...

EW: Our hates...

LM: Our cats...

MRR: Do you want to talk about specific songs?

EW: "What About Me?" is a song Lynnea wrote for me about a past relationship I'd had that ended bitterly, of course. It's just neat that she wrote a song about me that seemed like she was actually there the whole time, which I thought was great.

MRR: What about "Wish You Away"?

LS: "Wish You Away" is the mixed emotions song. The lyrics are about confusion. The song on our single, "Salute", is about how women are punished when they get 'out of line'. It's a salute to the whore and it's saying, you call me a bitch or a whore if I don't do what you like, but there are so many discrepancies about what is expected of women. If you say no, then you're a bitch. If you say yes, you're a slut. So you can't win either way. These people who are preaching chastity upon women, in reality, expect to get something from women.

LM: It's all about control.

LS: The song brushes over a lot of huge issues such as rape and government intrusion on women's rights. At the end, we say, "You can't break my spirit. I'm a whore," and that's just like saying, "Fuck you. I'm not going to abide by your guidelines," because it's just a game and it's at everyone's expense.

EW: I just wanted to say that we're not man-haters. We're not saying, "Fuck you. You've got a penis. We're better than you." That's just stupid. We're writing things we can all relate to because we're women. People who think we're man-haters, well, fine, don't buy our records, don't come see us, and don't call us a chick band.

LM: We may have songs about men or bad things about men, but usually it's a personal thing.

MRR: Do you find yourselves getting lumped with "chick bands"?

LS: Yes.

LM: People always assume we're one of those riot grrrl bands and that all our songs are about cutting off people's penises.

EW: Those bands are great and I like playing with them.

LS: People don't pay any attention to our musical style.

LM: Just because we're female, people think we must be that kind of band. Supposedly there's eight million kinds of guy bands but people seem to think there are only one or two kinds of girl bands.

MRR: You're either Bikini Kill or Sheena Easton.

ALL: Right.

LS: You're either melodic pretty girls or you're out to take over the world. It's unfair because we spend a lot of time on our music. We're musicians and I think people will shut us out because people will make assumptions based on the fact that we're all girls. We may have nothing in common with other girl bands, except for our genitalia.

LM: So many people have said to us that we have it easier because we're women. While it's true that it's easier now than it was in the past for female bands and now it's more acceptable, it's not any easier now. As a side note, it doesn't always make me feel good when people ask, "Is it an all-female band?" and I say, "Yes," and they say, "Cool. I like girl bands."

EW: In my old band, I used to like it because I could say, "No."

MRR: If you're in an all-female band, people think they know something about it, whereas if you were in a mixed band or an all-male band, they would just say, "Oh."

LM: The point I was getting to was we're getting forced into that niche that we're not really a part of, which we don't dislike, but were just not a part of it. We just want to be able to get shows based on our music or whatever and every time we call these clubs, we get booked on women's night or whatever and a lot of these are punk clubs. Just recently, at a well known club in San Francisco, we called to get a show and they said, "Oh, we're having a girl night in two months." That happens all the time. I like a lot of bands that aren't female and there's certain people who will never see us because maybe some people don't want to go see that type of riot grrl show.

LS: It's just like when you separate something as a women's issue, it tells men that they don't need to pay attention. When you separate girl bands, you're saying men won't understand. I think we all agree that it would be nice if men and women had some equal standing where it doesn't have to be guys night or girls night.

LM: It's just weird because it seems to be happening more and more. We started out and no one knew who we were, we played free shows everywhere. Now people kinda know who we are, so now we get all the girl band shows.

LS: Then we get the people who say, "We're tired of the girl band thing," like it's a phase. "I hope that phase passes fast."

MRR: What about your song, "Written On The Fourth Of July"?

EW: I wrote the lyrics on the Fourth of July. It's kind of like me reflecting on the fact that I've always wanted to have a band I could call my own. This is our band. If we made a pie graph, we would all have equal halves.

MRR: Thirds. Math, F.

LS: It's kind of a sad song.

MRR: It sounds like a happy one. The way you described the lyrics sounds happy.

LS: It's bittersweet.

MRR: What about "Regret"?

LS: It's about saying things you didn't mean to say but keep saying them anyway and keep saying, "Sorry", and you can't live your life always saying, "Sorry" and not correcting your problem. That's a sad one too..

EW: We have progressed because we have a song, "Anymore" that I wrote when I was breaking up, totally distressed, and now I don't have those feeling anymore. Now I'm friends with the person and everything's OK. Now it's kind of a light-hearted silly song.

MRR: I remember first seeing you guys do that song and it was pretty serious and it just got sillier and sillier as time progressed.

EW: Yeah. It doesn't even mean the same thing anymore.

MRR: What about "Craving"?

EW: "Craving" is about this woman was of some religion I have anti-faith in. She was telling me how beautiful you'd be if you had faith in this sexist piece of shit religion and I was just like, "You poor thing." I feel really bad for you because you're wrapped up in this faith and I don't understand how. She's trying to shove a flyer down and I just didn't know how to deal with her so I ran away. Luckily my apartment was nearby.

LS: We listen to religious radio on the way to practice. We won't say the name of the station. I've already gotten everyone hooked on it, now I'm beginning to think it's a bad idea. But they've got this great dramatic show, radio drama.

LM: It's filled with really funny accents of people all around the world who are turned onto God and Christianity, saved from their horrible lives of monotonous alcohol abuse.

EW: Pure unadulterated crap.

LM: It's 100% propaganda.

LS: It inspires, though.

LM: They say rock musicians are children of the devil.

Ida, P.O. Box 170143, San Francisco, CA 94117.

BONS A RIEN

Bons A Rien continue the French punk tradition in Quebec. After several demos, they have a CD out. We met the singer, Daniel, who told us about the band and explained his vision of the current movement in Quebec. This was been done in Montreal by Le Bouffon. By the way, Bon A Rien means 'Good For Nothing'.

MRR: First question, always the most beautiful, a short history of the band...

D: We started, me and Jean Francois aka Charogne, 4-5 years ago. I was yelling in my kitchen and he was playing with a spoon on the wall of the kitchen. It was more a joke than anything else. Unfortunately for our families, Jean Francois started to play guitar and I was singing badly (because when you yell it's always good, but singing is something else). Little by little, it was getting better and better, even if it took time. Then we met Stephane who was already playing for a while and he showed us tricks. In the beginning, it was really for fun and we had absolutely no ambition in this. We were playing with a rhythm box, it sounded like something between Berurier Noir and Chaos. It was horrible. Stephane introduced Christian who was playing drums for a long time. So, 3 years ago, everything started to become serious. The first gig was in a kind of grange under a steel roof, there were about 40 people. It was horrible but we found out that we were able to do some good songs and we had fun. Next step was a demo, so we invaded one of my sisters' garage, squatted it with borrowed material and recorded the demo. We started to do more and more gigs. It wasn't great in the beginning. In Quebec, when you aren't well known, if you don't freeze yourself with mescaline like the fools, if you don't annoy everyone, it takes some time before you get results. We are not like that, we do all this for the fun but also for the ideas that are around the real alternative punk scene: anarchy, love, tolerance. People started to come, we started to know some other bands, we did a second demo. We started to see where we could find some money for an album and found a government project. We introduced ourselves in the system, we told them what they wanted to hear in order to get what we wanted. The album is called *Advienne que Pouni*, and it came out in November '93. It's going pretty fast since.

ANARCHY

MRR: What is it like, to be punk in Quebec?

D: Well, just like to be punk in France, in Italy, in Hungary, or in Beirut... I can't tell you more. What's a punk? That would be the question. Second, does a punk exist'? We'll never see the end of these questions, because what's a human? Finally, a punk is an animal, because the human is an animal. That's it, I can't tell you more.

LOVE

MRR: You have some concerned lyrics. Do you think a song can change something?

D: I think it can to a certain point, I mean that it can change some things if the people agree to be influenced by this song. People change if they want to. Someone who doesn't want to change won't change. But the song can force one to think and can influence a position or an ideology. We often see some nazi skins who are beating up everyone, changing their minds, becoming more tolerant, because they listen to some songs from some bands they like. We see, too, some anti nazi people turning KKK two years later. People can change from bad to good or from good to bad. We don't control this. I think a song is like a starter, it wakes people up, it opens minds. But changes are more in actions than in songs.

TOLERANCE

MRR: What is the current evolution of the French speaking bands?

D: At the moment in Quebec, there are some kind of gangs, bands who have the same ideas and who stand together. Unfortunately, it's a kind of xenophobia, we are guilty ourselves. For example, you have some bands who won't deal together because some are pro vegetarian and the others say "Me, I like pork". I think it's stupid. During this, people waste their time. They waste the energy they could use to solve some other problems. Aside from this, Anglos deal with Anglos even if it's changing a little. Francos are gonna deal with Francos even if they sing in English. It's changing thanks to labels like En Guard: Paul is Anglo but he's really open-minded and he deals with French speaking bands. The mentality changes. The only ones who can go

LES BONS A RIEN
AMEUTEZ-VOUS

BONS A RIEN

ANARCHY

LOVE

TOLERANCE

to a French speaking country, that is to say France, are the ones who signed on a major and who are distributed. In what we call the 'scene' (I don't know what it is), you have two kinds of people: assholes and the ones who signed. We are among the assholes because we have no structure in order to get distributed in Europe. The others are called on radios and newspapers "the relief", but there too, the official one and the bands who started three months ago, who are 16 and who can never deal with the ones who are called "the relief" by the Quebec underground establishment. We don't consider ourselves like a relief because we've been playing for 3 years and we are able to organize some gigs with some other bands. For me, the relief is the bands who are coming from villages, non civilized regions (where there's a club, a drugstore and a bar). These bands play in granges and they know no one. These bands can deal with us, they have big difficulties with the relief. But, there are many more bands than what people think. People hear only about the big machines but there are plenty of little bands and they are excellent.

MRR: It seems that not a lot of bands here succeed in doing a record. You are an exception...

D: Yep, for several reasons. First, we believe in what we say and because of this we don't deal with everyone. Second, finances, it costs a lot to do an album. You can record something in your garage but it's gonna sound shitty. In running everywhere to get the best prices, you can't make something under $10,000. And that's a minimum. So it takes years to get all this money and bands often split up before. Not all the bands are lucky (or unlucky) enough to sign on a major. We are not produced by En Guard, we signed nothing. These people are punks and we understand each other. They help us, they give us some contacts, they tell us "go there, it's cheap". For them, it's not a business, it's punk, that's why we appreciate them and no one else because the others are just little tentacles of the famous star system.

MRR: Have you succeeded in playing outside of Quebec?

D: It's been 3 years that we do some gigs almost every 2 weeks. It's difficult because we sing in French and even if all the Anglos are not against us, it remains difficult. It's easier for Francos to accept English because it's world-wide. When punk in French started, the first bands faced a wall. Amnesie was the first or the second, some people really criticized them just because they were singing in French. Today, too, some people tell us that it will be easier if we sang in English. It's never been an aim to sing in French, I was just born Franco, so it came naturally. That's why it's pretty difficult to play outside of Quebec. Try to convince a guy in Toronto to book a gig for you when you already have problems talking with him over the phone. We've started to sing in English, but it's with another band we have; we do some oi for fun. Maybe we'll do some songs in English. But people who are gonna come saying "You are a bunch of traitors, you sing in English"; they just have to eat their shit. To sing in whatever language, that's the same thing, as long as the ideas are the same.

MRR: What's the name of the other band?

D: Fucking Shrimps, that's another joke and it may work as well as Bons A Rien. Me and Jean Francois, we like oi music because we think it's fun: beer and fighting, we are laughing. There was a period when we were friends with some skinheads, we've listened to their music and we still do. I see oi as rocknroll in the 50's, big primitive emotions but efficient. I really enjoy what's coming from the heart. We started to joke, we did some tracks with a strong English accent and pretended it was a band from Scotland. People are like sheep, they've listened to it and liked it. We've recorded everything in our place with a 4-track. Lyrics were written at 3 in the afternoon, we did the music at 6 and we recorded it at 9. I have a friend who's named Martin and who's singing in Impact; we played the tape for him and he was feeling strange because he was saying "Christ, it's good but you laugh, you do this to make us feel sick". We have a lot of fun, we laugh like crazy people.

MRR: Could you tell us where we are?

D: We are in Montreal, in our place we rent in a building called Cite de l'Image. There are 116 rooms like this one here, it's the biggest place like this in Quebec, maybe in Canada. It's very safe, there's an elevator, you need a card to get in... But it's pretty expensive so we rent it with another band. But we like this better than unsafe places where you may get your material stolen. But because of the price, not a lot of underground bands practice here.

MRR: How is it to live so close to the States?

D: I think that we are very lucky here: we are a sort of mix between Europe, the States and the Canadian culture. We get the best of all these and sometimes the worst. Musically speaking, it's paradise.

Les Bons A Rien, CP 99046, 1748 Marie Victorin, Longueuil, PQ, J4G 3Z1, Canada.

LES BONS Ⓐ RIEN
AMEUTEZ-VOUS

SPAZZ

Spazz are from Redwood City and pulverizing to-the-point hardcore. They consists of Dan on guitar, ex-member of Sheep Squeeze, Clout, and Happy?, Max on drums from Plutocracy, and Slap-a-ham mogul Chris Dodge, ex-member of Stikky!! In the short time they've been together they've recorded and released an enormous amount of material. They were interviewed in the Epicenter Library on a overcast Sunday afternoon in August by Ken Sanderson.

MRR: How did Spazz get started?

Dan: Max came to me..
Chris: In a dream..
Dan: And said "You will form a band...", he came and said "do wanna do a band, like old hardcore", when he left Plutocracy, and we wrote songs..
Max: We practiced, what, like twice..
Dan: Twice, we practiced after Plutocracy practices, for like five minutes..
Max: Then we got like a recording date down, and Chris contacted us and said he wanted to play bass, and we practiced once the day before we recorded, and then recorded for five hours.

MRR: And that became the EP you put out on Slap-a-Ham. The weird thing with that is even though the EP is very together, it seems like..

Dan: You're trying to say it sucks.

MRR: Yeah, so many bands are forgoing a demo tape or playing live or anything, and going straight to vinyl. I mean you've played less than ten shows and have an album coming out is that weird to you?

Max: Yeah, it's too quick, it just like happened.
Dan: It's not our fault. Everyone keeps offering us stuff.
Chris: I can't take the pressures of fame. The only reason that came out as an EP is we recorded it, kinda liked it. It was premature to say the least. We had the tape, and at the time I didn't have anything else planned to put out on Slap-A-Ham. It was still within a week of recording it, and hey, like this is kinda cool, let's just put it out, we might as well. Now I kinda wish we would've waited, but oh well...

MRR: What would be the advantage of waiting?

Chris: The lineup would've gelled a bit more. The way we play now is a lot different--we still play really short songs, but it's a little bit more complex.
Dan: All the songs on the 7" were written by me, with the exception of Max's help on a few. And they're just totally simple... the new stuff is way more complex...

MRR: You have only played like less than ten live shows, is that intentional? Is from lack of bands that are similar to play with?

Max: We just wanted to play with bands that are similar musicwise. It wasn't like we wanted to go out and pump our name, because we're not really a band.
Chris: We just wanted to play when our friends' bands come to town..
Dan: Also like with time, we've recorded a lot since the band started two years ago. We've recorded five times, writing all the new material and recording takes a lot of time. We don't really have time to get ready for shows..

MRR: So would you say it's like Boston, like a studio project?

Chris: That's a good analogy.
Max: You took the words right out of my mouth.
Chris: I absolutely have nothing to say beyond that.

MRR: What about the lyrics to your stuff?

Max: The new stuff is much more representational of what we have to say. A lot of kung fu, stuff about Katon DePena of Hirax. People are gonna laugh at it, but it's serious to us, like dropping many ravers. I know at least me and Dan hate ravers to the point of almost like going out and...
Dan: Bombing Daljeets... the lyrics are way more different on this newer stuff, they're so far out.
Chris: Killing posers..

MRR: Would you call Hirax a big influence?

Dan: The biggest influence of all..
Chris: The influence on Max is so overwhelming that it compensates for us both.
Max: Phantasm too, the Phantasm demo, we were gonna do a cover, but someone beat us to it. Hirax is coming back though..
Dan: In a big way...

MRR: What kind of kung-fu are you talking about?

Dan: The dope-ass tat-mao-wong Kung Fu theatre ones..
Max: "Death riders of Shao Lin", "Consumant Power"
MRR: Any Run Run Shaw with that?
Dan: No..

MRR: You're not into Run Run???

Dan: We are, but there's no songs about him yet.
Max: I think we're gonna stay away from the big stuff, no Jackie Chan. We did do one John Woo one, no Bruce Lee, Bruce Lei only..

MRR: Any Sho Kosugi--the guy in all those Ninja movies?

Max: No, this is pure Manchurian iron clad chicken style. No Ninjas, all Shao Lin.

MRR: It's weird because Max and Dan started the band, and then Chris joined and then a lot of people approach this as Chris' band.

Max: That's inevitable..
Dan: No one knows who the fuck we are...
Chris: It's kinda silly, because I remember there was that one issue of Flipside that I think had a couple of live show reviews and it was like.."The brainchild of Chris Dodge" --it's just so retarded. There's not really much you can do about it, except for set things straight.

MRR: What about Redwood city, where you're from? Is there a scene there?

Max: Yeah, I think the peninsula bands totally get shunned when it comes down to people booking them, even like Mohinder. Even though they're getting really popular, they're still on the outskirts. 976 was around for five years and they played once at Gilman.
Dan: There's a whole scene down there of friends and bands that people don't know about because they don't even give us the chance.
Max: And everyone complains that there's no hard bands, but they're all in Redwood City.
Dan: There's a lot of bands that people who are into the kind of bands like us would like, but since other people don't give them the chance because they're not from the immediate Bay area circle of whatever. I mean like Radioactive Lunch, they're like a great band. They broke up because they were tired of trying so hard to play and it wouldn't happen for them.

MRR: I remember when the show you played at Gilman was advertised as "Grindcore Night" and you took exception to that. I'm sure for a lot of people--where Rancid is as hardcore as it gets--your sound and vocals are really metal.

Max: Well I think when Napalm Death started, that wasn't grindcore, that was hardcore. Deviated Instinct sounded like friggin' Slayer, but they were still hardcore. It's like hardcore kids doing something.
Dan: Grindcore's turned so acceptable now.
Max: It's kind of a bad example to use, because grindcore is now death metal. It's big label stuff, it's a bad analogy. But when it first started it was all the same. Same with straight-edge. Straight-edge is punk, man, look at Ringworm or Splinter, it's all punk to me.
Chris: It's still rock and roll to me........Billy Joel...

MRR: What's the story with the guy on the EP?

Chris: We kinda thought it was a nice touch because it's the opposite of something spastic, it's the opposite of all our songs, some guys with a really long face that you'd think would be really slow, like Droopy (dog), that you think would be really slow, like "Hello Joe..."

MRR: Well don't you feel you're exploiting human misery by featuring such a photograph and reproducing it for your artwork!!??!!

Chris: Yeah, there's no fun in doing it... unless there's a victim there's no point in doing it. That's the key to good music and good graphics, there's always a vicitm.

MRR: When you look at music right now, not just the kind of music you play, but alternative music, the stuff is very, very popular. Is your music, or the kind of music you like, a reaction to this?

Chris: I think so, it's not really a conscious sort of thing, it's just what I'm into. I mean the fact is for whatever reason there's really only a handful of people who are playing insane music.
Dan: Which is another reason we don't play out much. There's no bands to play with.
Chris: I think it would be really funny for us to just play with Green Day or somebody, just to kinda mess up the crowd. The last show we play we were kinda out of place, but I actually had a really great time. We played with Spitboy, Los Crudos and some other bands. They're all great bands, but they're totally like the opposite of us. They're very serious, and no offense, but very preachy with really long, deep explanations of each song. And we got up there, just played for fifteen minutes, with absolutely no talking inbetween songs, and we were off there before anyone knew what was going on.

MRR: It seems like the bands nowadays that are silly are really silly, and the bands that are serious are really serious..

Dan: We didn't start out silly, we're just silly guys. It just overwhelms...

MRR: But then do you see yourself as being somewhere inbetween?

Dan: There's some serious lyrics on the album, especially ones that I wrote, about shit that was bothering me at the time, people who are all fucked up, and I dunno, it's just whatever's happening. Recently nothing bad has happened, so the lyrics are totally like whacko..
Chris: Once we got it out of our systems, we sat down at practice and said, "Gosh, there's nothing to complain about, let's be goofy!!!"

SPAZZ DISCOGRAPHY

Spazz 7" EP (1700) Slap-A-Ham
Spazz/Floor split 7" EP Bovine
Spazz "Dwarf Jester Rising" LP/CD Clearview
Spazz/Rupture split 7" Sludge, France
V/A- 4 way split 10" with Spazz, 13, Capitalist Casualties, and Lack Of Interest, King of the Monsters Records, Arizona
V/A- Fight Men Records CD, Japan
V/A- Cry now, Cry later 1 track
Spazz/C.F.D.L. split 7"
Spazz live 7" Vibrator Records, Japan
Spazz/Senseless Apocalypse split LP

Spazz, PO Box 610112, Redwood City, CA 94061

This Fondled Interview
was instigated by Bruce Roehrs
and then performed by Danille Wylie!

MRR: Okay, since we have three of the four band members here, I guess we can start. Why don't you introduce yourselves and say what you do in The Fondled?

Snake: I'm Snake and I play the bass. The funky bass!

Harley: My name is Harley and I sing and play the guitar.

Duncan: I'm Duncan and I play the drums.

MRR: And who's missing?

Harley: Spider. He's our other guitar player. He's eating pizza right now.

MRR: So, I suppose you would consider yourselves a bi-city band. Three are from L.A. and you, Harley, are from S.F.

Snake: She's not from San Francisco!!

MRR: Well she lives here.

Harley: I just moved here to be punk. You know, everyone says it's the punkest city in the country.

Snake: She's a sell-out.

MRR: Is this your first time playing in San Francisco?

Harley: Yeah, it is. It was fucking great! I love stage diving straight onto the floor and waking up with bruises all over my body. I was surprised a couple of people actually showed up to see us.

MRR: Have you played anywhere else outside of L.A.?

Snake: We played in Arizona with a band called Bored To Death.

Duncan: We played in Phoenix the first night at a place called The Artcage and the second night in Flagstaff.

Harley: Except we didn't get to play in Flagstaff. We made it too late. It was fucking snowing and I had seven people in the back of my truck. I could only go like 30 m.p.h. without driving over the goddamn cliff.

Snake: They really don't like us in Arizona.

Duncan: We burn places down whenever we play. The Artcage caught on fire when Snake passed out in the bathroom with a lit cigarette.

Harley: In Flagstaff we just stole beer from the local stores and wrecked people's houses.

Duncan: I had the best experience in Flagstaff. I got conned into getting a good night's sleep at the same time the bass player from Bored To Death had a hump fest '94 with some girl who offered us a place to *sleep!!*

MRR: He was reaping the benefits of being a rock and roll star.

Duncan: I just pretended like I was asleep and kept one eye open.

Harley: The girl wanted Duncan to join in.

Duncan: I ran out of the room crying.

MRR: So, where are you guys from? Where is your home base?

Harley: I'm originally from Torrance. Now I live in San Francisco.

Snake: We're from Compton. Straight outta there.

Duncan: I lived in Redondo Beach for a year and a half but now I live in Torrance again.

Snake: It doesn't matter though, because we all hate each other.

MRR: Some of the best music is made by people who loathe each other.

Snake: Duncan is nothing but a wanker.

Harley: Here's the man. He probably spent all of the van money on pinball or something.

(Spider and Adakiss show up)

MRR: So, is it a problem practicing having band members living far away?

Harley: No, because we never practice anyways. We don't need to because we're so fucking cool.

MRR: Adakiss, are you the roadie?

Spider: No, actually he sings a song.

Duncan: Why don't you tell them what it's about?

Harley: Yeah, Adakiss, tell all the kids of Maximum Rock N Roll Land what "Eat Me at Pic 'N' Save" is all about.

Adakiss: Well one day I went down to Pic 'N' Save and they had these edible fruit roll up masks. I put it on and was walking around the store. Then all of the sudden, the girl who works there attacked me and ate it off of my fucking face. Punch flavor!!

Harley: It's a great song. It drives people insane when we play it live. Last night at the Purple Onion my friend Molly attacked me three imes while we were playing it. She almost broke my back.

MRR: So, what's the punk scene like in L.A. or is there still a scene at all?

Spider: L.A. loves us!!

Duncan: They love us in Portland!

Harley: They love us in Europe!

Spider: No, really, it's just a bunch of buttholes that go to shows.

Snake: They go to beat us up.

Harley: A lot of squatters that spit in our faces when we play. But that's their way of saying they like us.

Duncan: They're all rich kids who think it's cool to squat.

Harley: City campers!!

Duncan: The Fondled, as a group, are starting an international squatfest, Squatolympics '95!! Squatters from around the world will fly out.

Harley: We're gonna have it in Seattle.

MRR: Crusty's World Wide!!

Duncan: We'll teach them how to bum change, live on the streets, and secretly sneak back into their homes at two in the morning.

Spider: This is the main thing, though: they have to learn how to only show up to a show with a pocket full of change.

MRR: Is that what they do?

Spider: Yeah, and then when you don't let them in, they run to the ATM and come back with a twenty dollar bill!!

Duncan: But they say that they found it in the gutter.

MRR: Alright, let's move on to the important stuff. Influences. Why do The Fondled do what they do?

Spider: Boredom!!

Duncan: Well, Spider and I were gonna kill ourselves. A suicide pact. But before that we decided to start a band and see what happens. Snake and Harley weren't going to kill themselves, though. They were going to help us.

MRR: That's what friends are for.

Spider: We're gonna do it on stage.

Duncan: But not like G.G. Allin. He's a sissy because he overdosed in a hotel room.

Harley: Complete blood guts and rock n roll.

Duncan: It's gonna be Reservoir Dogs. Me and Spider are gonna have the guns.

Harley: Take out some of the audience, too!

Spider: Yeah, of course. That would only be the polite thing to do.

MRR: I didn't really notice a death or gloom theme running through the songs of your record.

Duncan: It's completely surprising.

Snake: Actually, though, if you play the record backwards it's very satanic.

MRR: Well, "Veronica is Dead" is kind of that theme.

Harley: It's really supposed to be "Veronica is a Dead Fuck" but we didn't really wanna tell the whole world about her sexual qualities in bed. Ooops, I guess I just did!!

MRR: What do you say at the end of side one?

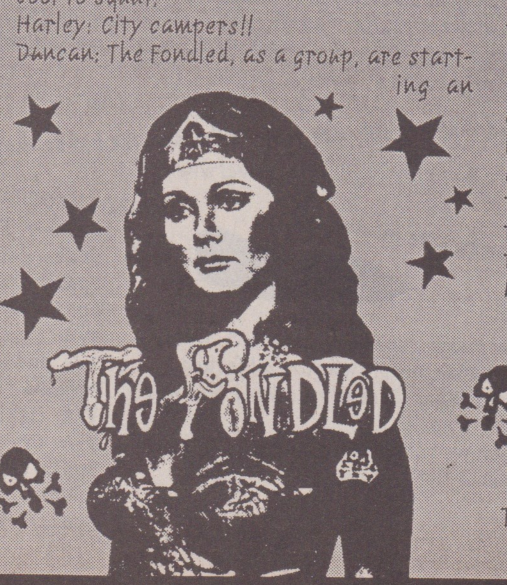
Snake: Hey, there's a pubic hair on the mic.

Harley: I had a lot of sexual tension in between recording the music and going to do the vocal tracks. I masturbated with the mic, then it was Spider's turn to do vocals, so that's why he said that.

MRR: Nothing like pubes on the spitguard. What's "You Suck Eggs" about?

Harley: It's about stupid jocks that we have to deal with in the South Bay. Exactly one of the reasons I moved up here.

Spider: I was run over by one driving in a raised up truck when I was a child. That's why I had to ride the short bus to



school, I even wore a helmet in class.

MRR: Do you guys plan to tour? Could you do it? I mean, here you are in San Francisco and your van breaks down. What's gonna happen when you're in Alabama?

Harley: I'm gonna sell my body on the corners of all the cities in America.

MRR: Do you think you could handle being in the van with each other from coast to coast?

Harley: Yeah, we could do it. No problem!!

Spider: We might have to strap Snake to the roof. Every once in awhile.

Harley: Keep an I.V. of beer going into his system at all times.

MRR: Are you planning to have any more releases coming out?

Duncan: We're doing a split with "The Tito O'Tito Band." They're a good band.

Harley: Any band who does the Power Rangers theme song steals my heart!!

MRR: If there was one band who you could play with, who would it be?

All: "The Tito O' Tito Band!"

Duncan: Nirvana.

Adakiss: Green Day.

MRR: What's the Fantasy Fondled Tour?

Duncan: B.T.O. Bachman Turner Overdrive!!

Harley: The 1910 Fruitgum Company and The Runaways!

Duncan: And Fleetwood Mac.

Harley: You know, ther's a surprising resemblamce between Mick Fleetwood and Animal from the Muppet Show.

MRR: If you could be one of the Muppets, who would you be? Harley, you start off.

Harley: I would be Miss Piggy because she's fat and famous like me.

Duncan: Big Bird.

Harley: No, that's Sesame Street, asslicker!!!

Duncan: Ok, Fozzy Bear.

Spider: I would be Beeker.

Adakiss: Snake would be one of the old man critics in the balcony.

Harley: He always has something to say about everything.

MRR: Who came up with The Fondled?

Duncan: I did.

Harley: Yeah, because he is such a good fondler.

Duncan: No, really. One day I went to Spider's house and we started eating Snowballs and had this amazing surge of energy, so we started fondling ourselves.

MRR: Would you say the Snowballs are an inspiration?

Duncan: We hold the Snowball market. We're not inspired by any bands; only by Snowballs.

Spider: I wouldn't have the energy to play shows if it wasn't for Snowballs.

MRR: What do you think about all that P.C. punk rock stuff?

Duncan: I don't understand why all these punks are using personal computers. It just doesn't seem very punk rock to me.

MRR: Well, maybe you don't run into it too much. I think it's bigger up here.

Spider: No, it's everywhere. We have our little coffee shops in L.A. If you say the wrong thing they get pissed off at you.

Duncan: We were playing a show once and Snake started kicking this girl's ass.

Harley: He was calling her "bitch," "stupid little girl" and all sorts of names.

Spider: Yeah, and people were screaming, "P.C.!!! P.C.!!!

Snake: You know, to make it worse, it was a women's rights show!!

Harley: Even worse, I started beating her up, also.

MRR: So, they couldn't cry discrimination because Harley got in on the action, too.

Duncan: Then there was the animal rights benefit when we cut off a fuckin cowhead.

Snake: When we sacrificed the cat, the chicken got kinda pissed. I mean when will it all end?

Well, that's it kids. The Fondled fucked up and didn't tape the rest of the interview. If you'd like to send love letters or hate mail, send it to PO Box 10055/ Torrance, CA 90505, or for records ($3.00) and T-Shirts ($5.00) write to 1336 Haight St/ San Francisco, CA 94117.

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PLOP

universal order of armageddon

They are from Baltimore, Maryland and consist of: Tonie Joy on guitar, Scott on bass, Brooks on drums and Colin on vocals. They were interviewed in San Francisco after their church show with Spitboy in September by Ken Sanderson.

MRR: The lyrics to your songs are sometimes really obtuse, indirect; are they intentionally that way?

Colin: Not necessary indirect but very broad...right, that's the way I write, I don't know what you mean by intentional.

Tonie: Do you form it that way or does it just come out that way.

Colin: Oh, it just comes out that way..

MRR: Well, sometimes I would be reading the lyrics and still be left wondering what they were about and not sure what they meant; does that bother you?

Colin: I don't care, that's cool..

MRR: So they don't have a set meaning you're trying to convey?

Colin: Yeah, they have a set meaning to me. I could make a really conscious effort to try to get that meaning across, but I don't think it's very important 'cause that would compromise what I feel is a good way to write. That's the way I write; if I didn't write that way, it wouldn't matter. If I made an effort to make the meaning less "obtuse", then it wouldn't be the way I write.

Tonie: It would be more prefabricated.

Colin: Yeah, it would be not like the way I write.

MRR: You know, one thing I notice from watching you play is Colin sings with his back to the audience, Tonie plays with his back to the audience, and neither of you look at the audience.

Scott: I can hear better, when facing them.

Brooks: I just can't. I just have to stare at like a piece of dirt on like a cymbal stand, otherwise...

Tonie: It's a concentration thing.

Brooks: Yeah.

Scott: I guess right now, with a blown amp, I can't hear. I have to be right in the direction of the speakers.

Colin: I'm shy as shit, if I looked at the crowd, I'd piss myself and run.

Brooks: We're not really an audience-friendly band.

Tonie: We don't really interact with the crowd as much when we play the music, but that's probably the most important part of the interaction.

Brooks: I don't think any of our personalities are to talk to the crowd.

Tonie: To be like showmen or anything. I just sort of see it as a display that's going on... we're there to play, make mu... noise that people listen to. I think the most important thing is that they hear it. To me, it's not a shyness thing, but I just like go into my own world. It's like a lot of volume and for me you're just in some world. I'm sure anyone who plays music would sense that sort of, some people like to really interact with the crowd, they're focusing and concentrating on that so much. It's like standing next to a Lear jet, I'm really into that.

MRR: So do you think each thing of what each of you do (in the band) is very personal?

Colin: As far as what our function is within the band?

MRR: Yeah, he was describing his experience onstage as a very personal thing.

Colin: Oh yeah totally, I mean this is probably the first time we've ever talked about this. I don't think we've thought about this before, and in that sense it is personal. I don't give a fuck why Tonie's doing what he's doing, it's cool man. So yeah, it is personal. I'm just gonna start saying yes or no to all questions.

Tonie: If I see someone doing something, I'll lend support to them. I think it's probably a lot more interesting to hear it or see it, so I guess it is sort of personal, so that's why people like to hear it.

MRR: Maybe it's just that you have more material now that you're out here again, but last time out you did very short sets—it seemed like you were on and off, boom, there it was, fifteen minute set.

Scott: It's probably more intentional. The new songs we have now lend themselves to a lengthier set, the songs are kinda longer.

Tonie: We still generally only play seven or eight songs a set; we used to only play like four or five. It wasn't planned, it sort of happened that way.

Brooks: People still come up to us and say "Wow you didn't really play that long!". If I'm watching a band, one I really, really like, and they play longer than my attention span... I don't really want to be at the point where we're playing and it's too long I guess.

Scott: To where it's boring to people..

Tonie: I think as life gets faster, people's attention spans get shorter. At least I get that impression from talking to people like my grandparents age or something..

Brooks: I watch a lot of TV so I have no attention span.

Tonie: And like hypnotic kids are just hopped up on like sugar cereal breakfast foods, short attention spans and fast livin'.

MRR: There were rumors out here that you guys broke up; what's up with that? Did those things smooth over?

Scott: That was never an issue, it was all 100 percent rumor.

Brooks: There were a couple places we couldn't make it to, like on pretty short notice because of van problems or whatever, on the east coast, and a lot of people, when I was booking this tour were like "Oh, I thought you broke up".

Colin: Not to mention people have nothing better to do a lot of times than talk about things they don't know about.

Scott: Us included.

Colin: Yeah, we're not exempt from that.

MRR: In your song "Visible Distance," one line starts with "Your Industry." I couldn't quite pin down what that was, what you mean...

Colin: It's just about me, it's personal. All my lyrics are totally personal.

Tonie: They're all like little stories.

Colin: Little stories about what I've been through in my life, and not wanting to deal with nuclear war. I was really scared of nuclear war when I was a little kid. Really scared. And that's what "Your Industry" is in reference to, that's what those two words are in reference to. Nuclear war.

Tonie: You were a little kid in the late seventies/early eighties, there was so much hype back then.

Scott: All that hype out of showing "The Day After" on TV, and I remember not being able to fall asleep that night and going to school the next day and being "Oh my God, this sucks!!!

Colin: I remember the day after that show came on TV, it was probably the day I wrote that fucking poem or whatever, but the term "Visible Distance", what that came from is I used to go to school in downtown Baltimore at a place called the Federal Hill. It was more or less overlooking the city and I was on the second story, after lunch in my classroom and I knew if a bomb fell it would hit Baltimore and I knew I was going to be able to see it, I knew it was going to be within Visible Distance, I knew I could see it and I was just waiting for it every damn day. I was just waiting for it. That's all.

Tonie: Mass paranoia..

MRR: You traversed a lot of different labels with records you put out and stuff you've done. Is that intentional? I mean, the people who would probably check out a split record with Born Against might be different than those who would get the new Kill Rock Stars compilation.

Brooks: We never made intentional plans like, "Hey, we're gonna put out lots of different records on lots of different labels", but hey, that's cool.

Tonie: Yeah, I think it's cool. If you can get too snug in any one scene it might be bad for your mental health.

Colin: I never knew what the hell was going on ever. It's totally true. I swear to god. I don't know anything about labels or nothing. Tonie just usually tells me what's going on, just "Yeah we're doing this, alright!! Yeah!"

Tonie: I don't really think about it much more either, even though I might be the instigator. Like I don't really instigate it. Things pop up and you do it.

Brooks: I'm just happy to know there are people willing to put out our records.

Colin: Happy to know they are people on this planet willing to deal with us on any level to begin with.

Tonie: I think it's good for it to be just mixed up. I think it could be really stagnant if someone only listened to one little sub, sub-sector of music.

Scott: That's real incestuous and kinda silly.

Tonie: I think all of us are so into so many different types of music personally, and that has have some effect on our music and also our logistical functions.

MRR: If each person within the band is working on his own personal thing, and has his own influences, how does that mesh as a band?

Scott: I don't think it does. I don't think it does at all. I think as far as the bass player, it's four separate entities. And I think the way it comes out is four entities making up one thing, but they're also easily picked apart. It's four entities working with each other but at the same time doing their own thing.

MRR: It seems like from talking to you, a lot of your influences wouldn't come from music at all.

Tonie: It was really cool for me, as a band when we started, Like I guess Colin definitely and Scott to a certain extent had a no idea what a lot of shit was that might be in the hardcore scene, like It was good to be in a band with someone who didn't know who Kent McClard was or cared who he was. Just 'cause I had been slightly immersed in it and kinda wanted to jump back out of it 'cause I didn't want to be in it either. That's what I said before, people get tunnelvision.

MRR: Well what do you do, what do you read??

Colin: I don't read, I read little things..

Tonie: I guess your point is sort of along the lines that a lot of bands you might interview are bands that are into other bands, but I think we're all into stuff on different tangents.

Colin: I mean I do read, I'm not illiterate.

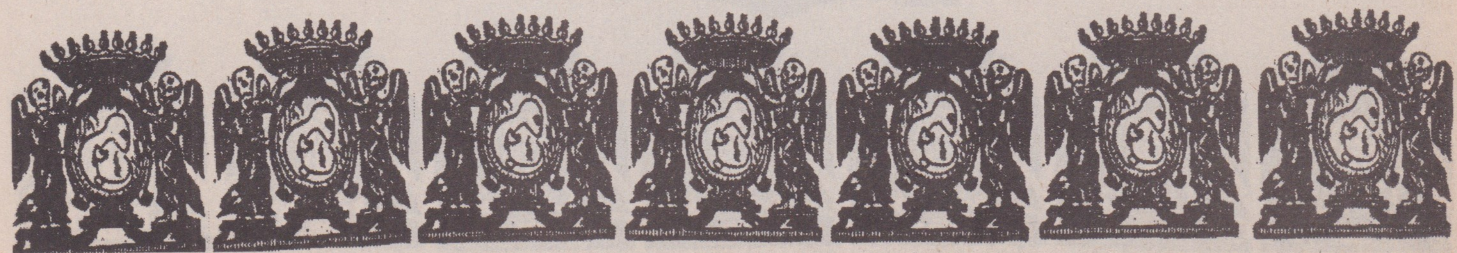
MRR: And Brooks is into TV.

Brooks: I dunno, I don't think that has anything to do with the band, except I might not want to play a show because I might miss Rosanne.

Colin: I don't think anything I could do would have any effect on what I'm doing with the band, aside from like, cause I never write anything for the band. I don't write stuff for the band. I just write stuff and if I can use it for what they're doing musically, I'll use it. But as far as anything in my life having direct relation to what I'm doing with the band, my personal life and my output with the band are completely separate.

MRR: What makes you pick the tapes you use in-between songs?? Are they randomly picked or is it a conscious thing?

Tonie: I think most of the time I've played the tape I've picked, sometimes ones Scott's picked. The tape I use is one of the best musical things I've ever heard. It's like my favorite non-western non-rock music thing and I don't think very many people know about it. It's by these musicians from Northern Africa... Morocco. The music seems so powerful. It's crazy, almost eerie 'cause they have festivals there, it's all this weird pagan like freak-out festivals and it's this totally powerful part of their culture. And it seems like the music is powerful and scary. I guess the first time I used it I thought of using it for that because I like it a lot for those reasons. But I've found that it seems to sort of create a tension sometimes. We haven't been able to do it right recently because we haven't had the right equipment, but we like to really blare it. And also it's good to not



have dead time when we're tuning.

Colin: Yeah, I have absolutely no skill in carrying things from one song to the next, when they stop playing, it's dead gone, nothing. There's no chance in hell I'm going to keep everybody entertained.

Tonie: I just sort of like loud noise, that seems what people's attention spans are directed to nowadays. The popular art of now seems to be popular music. I mean, people go to museums and stuff, but there's not too much happening there. MTV is probably a lot more paid attention to than some sculptor.

MRR: Well, it's a lot more accessible for most people.

Tonie: I think society is totally sped up and crazy and headed for a big crash, and loud noise wakes people up and make them pay attention to it.

MRR: As far as things being sped up, is your music a reaction to that or does it go with it?

Tonie: I personally feel really wrapped up in all the sort of chaos.

Brooks: We're in the car going off the cliff too.

Tonie: We're just reacting in our sort of way

Colin: But not an adverse reaction, it's not like we're trying to slow down or hit the breaks or anything. We're jumping on the accelerator.

MRR: The song "Close to Far away" seemed to be about sex..

Colin: It is??

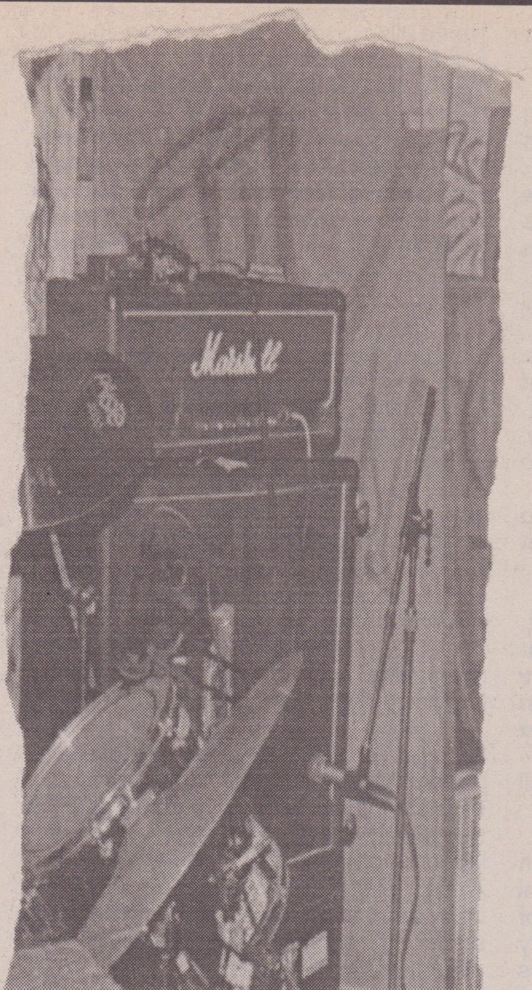
Tonie: I always thought people would read it like that, but Colin didn't have to tell me the idea that it's not, but I knew when he first showed me the lyrics people would think that. I think it might be about some sort of interaction, but not that way.

Colin: Yeah, more or less. It's about interaction

Tonie: Like mental, probably..

Colin: Not necessarily. It's about interaction period. It's about like two things interacting. Whatever. Cigarrette/ Lighter. Seriously, that song, I mean not that song, that poem or that piece is so fucking long. Like "da-da-da-da-whatever-whatever-whatever" that went on for like three pages. And I could've taken any set of anything out of that and put it all together.

MRR: So the lyrics, what becomes the lyrics, could actually be a book..



Colin: Most of my stuff comes from longer pieces that I've done. Most of them , like the lyrics to the songs are portions of longer pieces that I've done.

Tonie: They're sort of like. I look at it like the way the rest of us make noises and sounds and sort of place it in certain arrangements. That's sort of the way the writing is.

Colin: May I ask you this, how did you get that that song is about sex. I'm not upset and I'm not offended, it's just curious.

MRR: I'd have to look back at it, something about it seemed kind of physical.

Colin: I'll tell you what line it may be. "In a heart, in a mind, forget yourself as two combine".

MRR: Yeah. It's not a bad thing. I'm just seemed to be a song about sex. No meanings or politics to it.

Colin: Oh no, that's cool. Let's say there's someone out there who is reading this who had never heard anything we've ever said before aside from the lyrics that I've written. I write all the lyrics fro our records. And they think that" visible distance" is about my grandmother and "Close to far away" is about a bus trip. Cool. That's fine. As long as you aren't holding me responsible for your interpretations of what I've written. Like If you get pissed at me for writing about my Grandma, that's your problem not mine.

Tonie: I thought people might be kinda offended by that song.

Colin: Yeah, me too, ever since we started playing it a long time ago.

Tonie: Yeah it didn't seem to be that way. People see us playing it and get a general idea of where we're coming from maybe.

MRR: Why did you think people would be offended by it? Because It could be taken as sexual?

Tonie: Yeah, a lot of people seem really uptight about that stuff. Not too many people who do bands or music write songs about just the act of sex or something And we weren't either, that's not what the songs about, but i figures if someone did that someone might be offended by that. But I kinda had my ears open to it, and no one ever said anything to me about it. I mean you're the first person who's ever said you perceived it as that, when I first saw the lyrics, I thought "Yeah people are going think that.."

Colin: I never thought about it til he said something at one of our first practices.

Tonie: I kinda knew it wasn't about that. People Just look at word arranged on a page, and they can perceive some meaning that's totally different. That's what I'm talking about, the mechanics of constructing words or sounds. We have some musical pert that people might perceive as unlistenable, where I think it sounds beautiful.

MRR: What About "Flux"..

Colin: You do dumb shit, I see you do dumb shit. I know you do dumb shit, but you burn your own ass.

MRR: In terms of your lyrics being part of a larger thing, is that something you publish? Or is a spoken word thing or is that just like a personal diary?

Colin: I've done spoken word, I've broadcast my words in other forms than music. Xerox 'em pass 'em out at shows. I want to crank something one of these days, get something out there. Y'know.

Tonie: I think it's way more interesting to people to like have him, like to have Colin mean something, and have him sing the lyrics over the music, but not really know what he's saying. It just seems like a more interesting vehicle to hopefully agitate people.

MRR: That is the paradox to it, that what you're saying is important, to be taken many ways, but people can't understand what you're saying 'cause you're over a rock band..

Tonie: I think that's cool, I think that's brilliant.

Brooks: I think it falls somewhere in-between bands that all the lyrics don't mean nothing and bunch of shit, and bands where the lyrics are the most important thing.

Tonie: To be honest, bands that I've gone to see that had lyricists who are off on that end, that vague tangent. I was just much more interested in them in that I was really straining to try to figure out where they were coming from because it was wrapped up in all this loud music. I think if they just started spewing definitions of what they're about it would be really boring. But it made me use my imagination more, to try to understand them. The person listening is trying to perceive or understand. It shouldn't be black and white like some sort of beginning core plugged in your head and fed information.

Colin: Yeah, like musically and lyrically, especially from me personally, I hope people can take a little bit of time to think up their own meanings. Who gives a shit what it means to me really, who cares? I'm not the one who sits down and listens to it.

MRR: How did you book this tour? Do you have any contracts? Guarantees?

Tonie: I started making the calls and Brooks finished up. I kind of got sort of pessimistic, and Brooks saved it.

Brooks: I got us a show.

Tonie: It's been totally just using a lot of the numbers we used last year, and a lot of those numbers came from friends Spitboy. It's all been just people.

MRR: Why did you get pessimistic about it?

Tonie: Um, some of the calls we made were people from last year, and everyone was really cool and said stuff could happen, and then there was like a couple places we couldn't make that connection that you need initially to get a show. And I dunno, I guess I go through jaded stages and they're usually just like a couple times a month or something. It's not a period of months, it's like a period of minutes.

Brooks: It's funny, there was another rumor that we had some sort of guarantee or something, which is really funny.

Scott: This last tour we got as little as two dollars and thirty-six cents and three cigarettes, a food stamp or something.

Tonie: We played a show in Eugene, Oregon and got a couple cigarettes and two dollars for about a hundred people.

Colin: Which was cool 'cause I didn't have any cigarettes left.

MRR: For a hundred people??? Was it a pass-the-hat thing?

Tonie: Yeah, we played outside.

Brooks: It kinda sucked cause I see donation shows as the measure of people's enthusiasm for the show and..

Scott: When you get two dollars and thirty-six cents.

Brooks: Then I'm like "You guys should be home watching Rosanne".. but I mean the same tour we played a show in Chicago with Los Crudos in a laundromat and it was donation and we got..

Colin: Forget the money, we got a lot of really cool friends and a good experience out of that. That was probably one the coolest things to ever happen.

Tonie: I think a lot of people get spooked out by guarantees and contracts and all. I think the ideal great thing if we all had some sort of resource like "good jobs" or this or that, to where we could totally tour and play a whole lot and not worry about things and have everything go smooth. I guess we're really fortunate to be able to tour. We've made enough money to survive and stuff. I think the rumor about the guarantee thing might have come from where we were asked to play a few colleges, and I personally--if I'm asked to play a college and there's no heat on the person, the student who's interacting between us and the administration--will ask for a lot money because I think colleges are big fucked up dumb institutions..

MRR: Attended one??

Tonie: I, no.. I don't know if I should say anything then. I know enough that they're..

Colin: Able to put out, so put 'em out.

Tonie: I know friends who want to go to school but can't because they're too expensive. I have no problem asking two to four hundred dollars at some college, because those people knock around four figures for like ..

MRR: Ventriloquists...

Tonie: Just bands, entertainment. It's not hurtin' anyone. We would not call up our friend in Chicago who does shows in a bowling alley and say "We want two hundred dollars".

MRR: Ok, this is the last question I have, Why the name.

Tonie: I don't know. My roommate and I wanted to like put on shows where we lived, we just always wanted to do things that were weird. We were trying to think of a name we could use, so we'd have an actual organization, and we came up with all these weird configurations of stuff having to do with the end of the world, um 'cause we'd figured we'd have the events be along those lines, theme-wise. I just had all these words running through my head for weeks, and these order of words and the name of the band just sort of came up in that order. I don't think it was as well liked at first; I think it sunk in and everyone seemed to agree with it. It has meaning to me, but I sort of figured out after the fact from thinking about what my roommate and I were doing. Just really weird ideas... the word, the name makes sense if you think about it. We're like our own little organization that's observing the world. Like observers, what we see is crashing in a big way and sped up and crazy.

Scott: Why Not?

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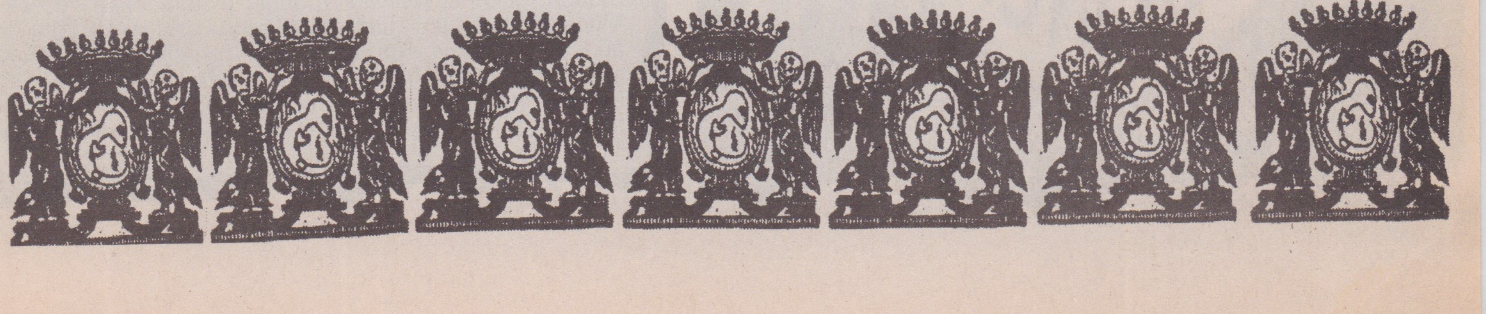
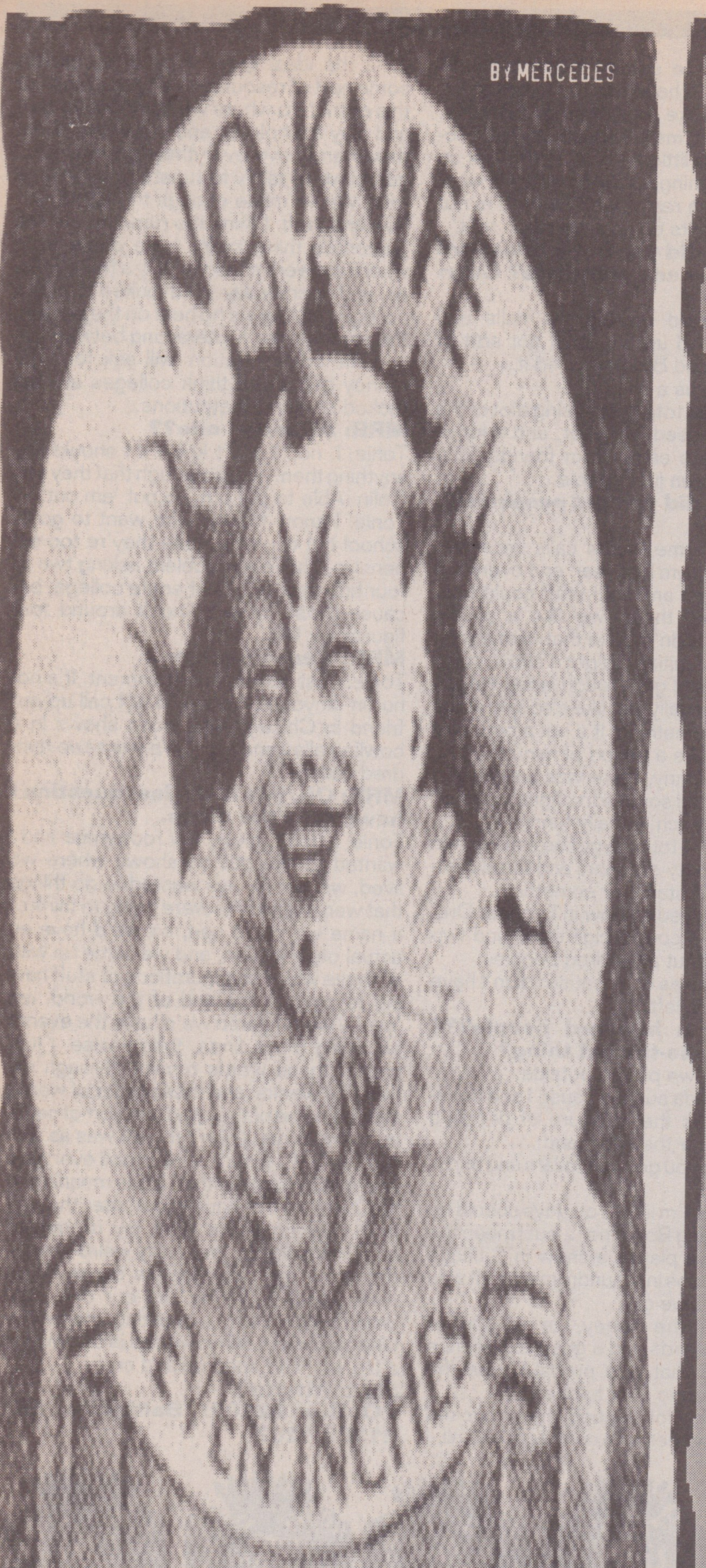


BY MERCEDES



The Japanese girl group Shonen Knife derives their name from a play on the English and Japanese languages so that translated it comes out 'boy Knife'. What exactly this means to *them* I can't say, however it does sound rather phallic - the word 'dick' comes to *my* mind. In playing the 'Name Game' and trying to decipher just what this San Diego's four man band No Knife had in mind when slapping themselves with this tag, I arrived at the conclusion that these were some very witty guys with a keen sense of humor. A girl band called 'boy knife' - conversely a boy band called 'no knife' (if you follow my little theory, girls don't have a 'knife' - perhaps with the exception of Lorena Bobbett) would seem to make perfect sense and appear quite clever at that. Once again my imagination has run amok as I discovered when No Knife listened in amazed amusement to *that* interpretation.

"I should write that one down, it's the weirdest anyone's come up with yet," Mitch gasps between laughs. "In this band's original line-up we had called ourselves Punch Drunk. Later we found out that there were only about twenty-two other bands with that name, some of which had already put out records. We wanted something a little more original than that. "We" is Aaron Mandni on guitar (no relation to Henry, although his father was a studio musician), Brian Desjean playing bass and holding the position of 'Resident Nice Guy', Ike Zaremba beating the hell out of the drums (former member of Orange County bands Motherfist and Love Canal, amongst others, and frontman Mitch Wilson (former Brownie den mother, troop 269).

The name No Knife is original, but where did it come from? Aaron confesses to be not quite sure. "I've heard so many different stories from different people and I don't really know which one is true. I was the last member to join the band." Mitch however, relays the message that they're all true to a certain degree and launches into explanation. "The name No Knife is really just an inside joke amongst a group of friends. It came about when two people we know were heavily tripping on acid. One of the guys was really getting into making this bizarre drawing where everything was running together - kind of like his mind. Another friend walked into the room (his brain was also doing donuts), looked at the picture and matter-of-factly stated "But he's got *no knife*". Mitch pauses to allow the image of the trippers form and the ludicrousness of the statement sink in. "Since then 'no knife' became our little joke."

Recalling the other No Knife influence he fills-in, "Also we have some friends up in Seattle who put out a 'zine. One night they were all partying and started doing mock interviews of each other; telling weird made-up band stories which they later decided to publish. They named their fictitious band No Knife."

San Diego's No Knife came into being in late '93. Zaremba had ventured down to San Diego to tryout for a very popular popcore/punk band (which shall remain anonymous for discretion's sake) and was introduced to Mitch through a mutual friend. Mitch had heard of Ike's semi-legendary skill with the skins and proposed a joint venture. Mitch played Ike one of the songs he had written to indoctrinate him on Mitch's vision. Ike then picked up the guitar and played one of his own creations) amazing Mitch. "That's when I knew without a doubt that he was perfect for the band," Mitch recalls. "It sounded just like something I would have written." Mitch's songwriting skills have acted as the glue that bonds this band together tightly, and also brought guitarist Mancini into the picture. "I really liked Mitch's songs. Also, I had been in bands before with both Ike and Brian." Aaron explains his how his link with No Knife came into being. "The bands were nothing longterm, they usually only lasted a couple of months. Unruh was one of them. The bands we'd been in together previously always broke up due to outside pressures, personality stuff, nothing that really had to due with music or the band itself. If someone got a traffic ticket or something that day, they'd bring it to practice mentally), and we were always letting personal problems and stuff interfere with our music." No Knife seems to have resolved these issues with some new policies and common sense. Aaron continues, "We leave all outside problems at home now. We concentrate on only band issues. We're a couple of years older now and know how to handle stuff better. Also, we drink a lot less during practice."

Since No Knife's debut, vocalists have come and gone, the duty finally assumed by Wilson so that in addition to rifling riffs he's now the band's cantor. Although he's not used to the double-duty, Wilson finds that it actually has had an unexpected benefit. "Having to sing *and* play helps things to flow. I'm not very vocally inclined, I'm not very good at the talking and ranting aspects of a song." Mitch pauses then asserts, 'We're *not* an emo band!"

"I'm actually a very shy person, especially onstage in front of all those people." This explanation seems a bit puzzling coming from someone who performs both energetically and enthusiastically; someone who has fronted punk bands since the age of 15. "When I'm playing and singing I don't have time to be self-conscious. I'm too busy concentrating on getting everything right! Most of the band members are socially inept," he chuckles, "except for Aaron. We all have our own little piece of stage where we do our own thing. But Aaron - he's all over the place. If you took every spastic band there ever was and rolled it into one person - you'd have Aaron.

The members of No Knife have been veterans of San Diego's underground scene since an early age (in the groups Subsociety, Violent Boyscouts and Funeral March, to name just a few), starting back in the days when SD had a reputation for being rough and rowdy and violence was the norm for all shows. The fans in those days beat the hell out of everyone from The Vandals to Bad Religion, they were indiscriminate. Well, almost. Wilson et al appear to have survived those days unscathed - a phenomenon he attributes to their personal stature.

"We were little guys. For some reason people didn't pick on us. If I did a stage dive and landed on my face someone would always help me up. They'd buy us beers and be really cool. Big guys - they were the ones that got beat up." Lucky them. He's not so sure how he'd fare today at 25. "When you get older you get all rickety and it hurts to get beat up", he laughs and groans at the same time. When you're 15 you're flexible!"

This group has rapidly built a rather large and solid fanbase, although their audience's attempts at finding comparisons leave No Knife baffled. "People have said that we sound like Jawbreaker, like Superchunk - I don't see that." Wilson comments, "Someone once said that we sounded like English Dogs. That was really off the wall!!"

Their popularity, along with their sizable talent has sent major labels scurrying in attempts to set up 'meetings', all of which No Knife has shunned. No Knife has their minds firmly set on connecting with an indie. They have been to a few of those-type 'meetings' with a couple of the larger indie labels, but for the time being are concentrating on strengthening the band and building their options. When pressed however, they will admit a preference to a certain particular indie label (you know who you are).

At this time No Knife has two 7"s (one of which is a split with the rad SD band Tanner) out on Goldenrod Records, and a tune out on a compilation or two. If you'd like to hear for yourself what all the fuss is about and add some tasty vinyl to your collection, you can obtain the releases at the cooler record stores or by writing to: Goldenrod Records, 3770 Tansy Street, San Diego, CA 92121.

BLACK

Interview by Freud R

R: OK, and you are Josh.

J: I'm Josh, no I'm not I'm Officer Indar.

C: I'm Cyrus T. Nails.

Ca: I'm Candy Suck-my-butt.

R: And I'm Robin Tussin.

MRR: Punks fight with knives, what's this about forks?

J: Punks fight with anything. Punks fight with bricks and dirt, and they'll throw sand in your face cause they're dirty fighters, cause they're cowards, we're no John Waynes.

(General havoc, demonstration of various punk fighting techniques uninteligable comments)

MRR: So what's the message to the kids?

All: We're doing it for the kids.

J: And the kids are going to buy me a new amp.

R: We're doing it for you kids out there. We were cursed for a little bit, because like all our equipment got stolen by a six-foot-tall Hell's Angel who's name we'll omit.

J:His name was Lurch.

R: Ok, your exposed guy and we're going to get you. So, we had a curse and me and Josh and Cyrus went down to Madame Davis in Hayward to get our curse removed.

C: She said it would cost like 200 dollars and she said I was in between girlfriends, which is a lie cause I've never had a girlfriend. She was a psychic and she was reading my palm.

MRR: What does your palm have to do with your girlfriend?

R: Or lack thereof...

C: Nothing, Madame Davis was wrong.

R: She got to our curse and said, "That'll be another 200 dollars". Madame Davis didn't supply the chicks and we're pissed!∑

MRR: So what's this about the guarantee of six cases and four women?

R: It was supposed to be five cases so we can get blitzed.

J: We had a written guarantee of five twelves, a bucket of Valium...

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R: But we never get any of those, we always have to drive to the store.

C: And they mail me the Partridge so it's dead by the time we get it.

R: Basically we're getting screwed by society, we do it for the kids and this is what we get back.

(General unintelligible chaos, spit and strained voices)

C:The kids don't buy our amps, we buy our amps and people call us posers.

MRR: So you're going be studio musicians now that you've got new amps?

C:Totally, I'm going to sit in the studio and read *Guitar Player* Magazine all day.

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MRR: How did you find Candy?

R: I met her in the pit at the Bunny Hole R.I.P., we we're beating up spooners.∑

Ca: We went bar hopping and the Bird Cage.

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MRR: No, Fuck you.∞

(The beginning of the end, degeneration, chaos, Jesse Luscious steps in...)

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MRR: What are your political influences, like what do you read?

C: I read bad science fiction and smut all the time.

J: I went over to Cyrus' house and he had that Barely Legal zine.

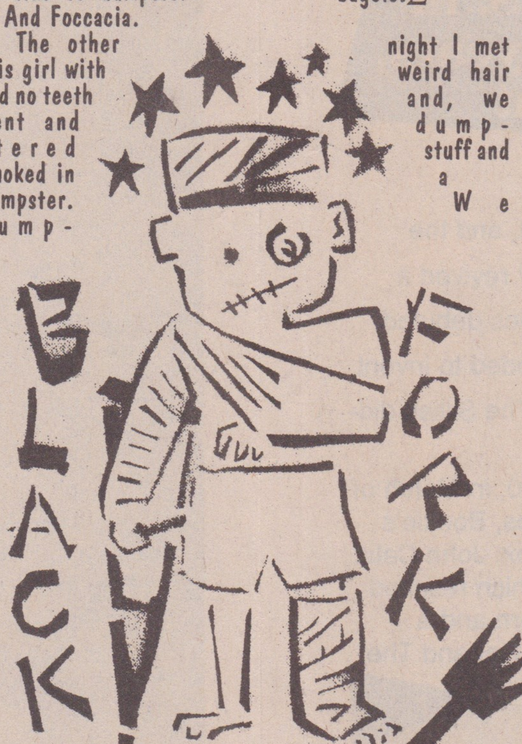
(Several minutes of laughter)

MRR: So you're all moving down here?

C: Yeah, we're all moving down to the East Bay because we like to dumpster bagels.∑

J: And Foccacia.

C: The other night I met this girl with weird hair and no teeth and, we went and dumpstered stuff and smoked in a dumpster. We dump-



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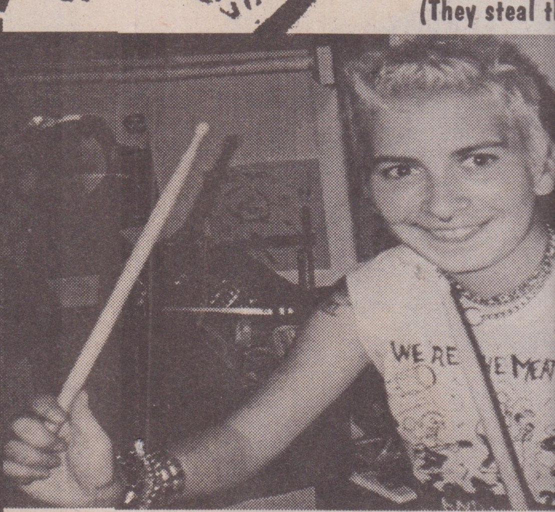

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(To the tune of Aerosmith's "Love in an Elevator")
J: Love in a dumpster, lovin' it up while I'm falling down.∑
(Insert five minutes of making fun of French people, their food, their culture, very insensitive)
MRR: "Bay Area Spoonless Society" when was it started?
J: I don't know, there's just this guy named Dr. Elbar Barbarbar and he does the whole thing, it's totally separate.∑
R: But, we support him all the way, a large part of our profits go to that worthy cause.
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R: Yeah, sometimes.
C: He just thinks we're a dumb punk band that gives him money.
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MRR: Why do you have a cop (Officer Indar) in the band?
R: Cause we think we need to keep the violence in order, sometimes we get so worked up that we actually kill *people. We keep him in there to clean up the mess.*
J:God, what was the death count last time we played? We musta killed 17 people.
R: Yeah like at the Zoo house, whoa that was fuckin gnarley.Ω
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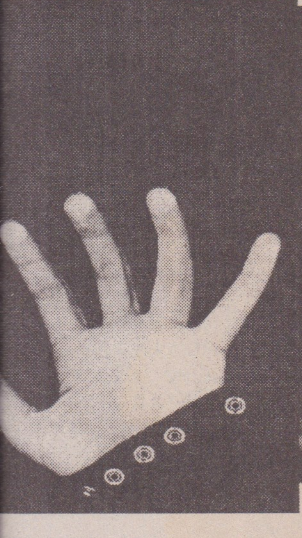

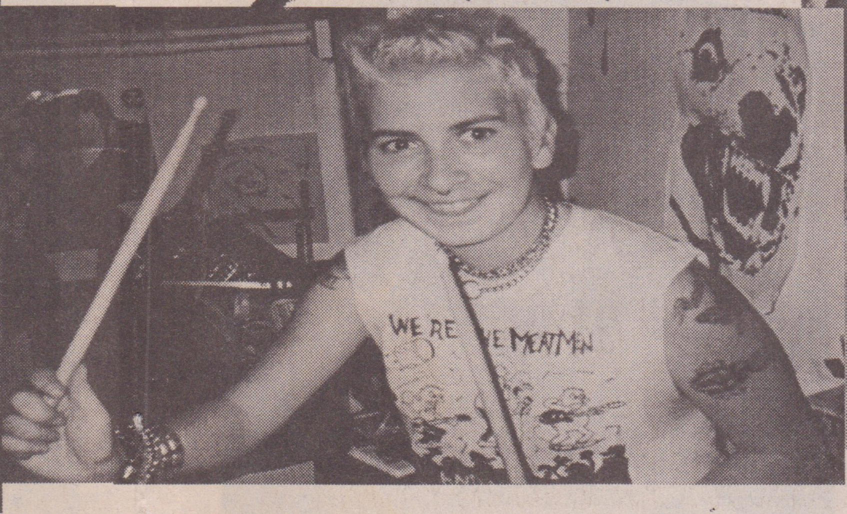

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C: They all suck.
J: What do you listen to that's new?
C: No, I'm totally retro because retro is cool. That's what I read in *Spin*.∑
(General chaos, they introduce themselves in order again and talk about such subjects as "Sexy world domination". They ask me questions, and go on about the short girls gang that Candy and Robin are in.)
MRR: So could you guys plug yourselves some more?
Ca: Oh my god, we're so fucking cool.∑
R: Hey we heard you were talking shit about Black Fork. Get out of my town!
MRR: What's this about your gang, the U.S. Forks?
R: Yeah I think it's about time we shut some people up, ya know. So say it to my face so I can beat you up.
J: They throw spoons at us and that's weak.
C: I've been tempted to go out into the crowd and beat them all up.
J: And he could beat up a whole crowd.
R: We don't have a gang, we have an army.∑
***(I inform them that it's over, they try to give me* the tape but not the recorder. I jump on Josh, beer spills causing Candy's blanket her grandma made for her to be ruined.)**

Key to symbols:
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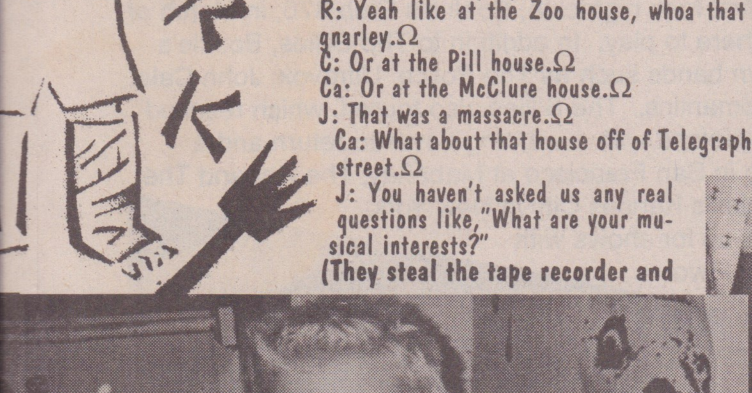
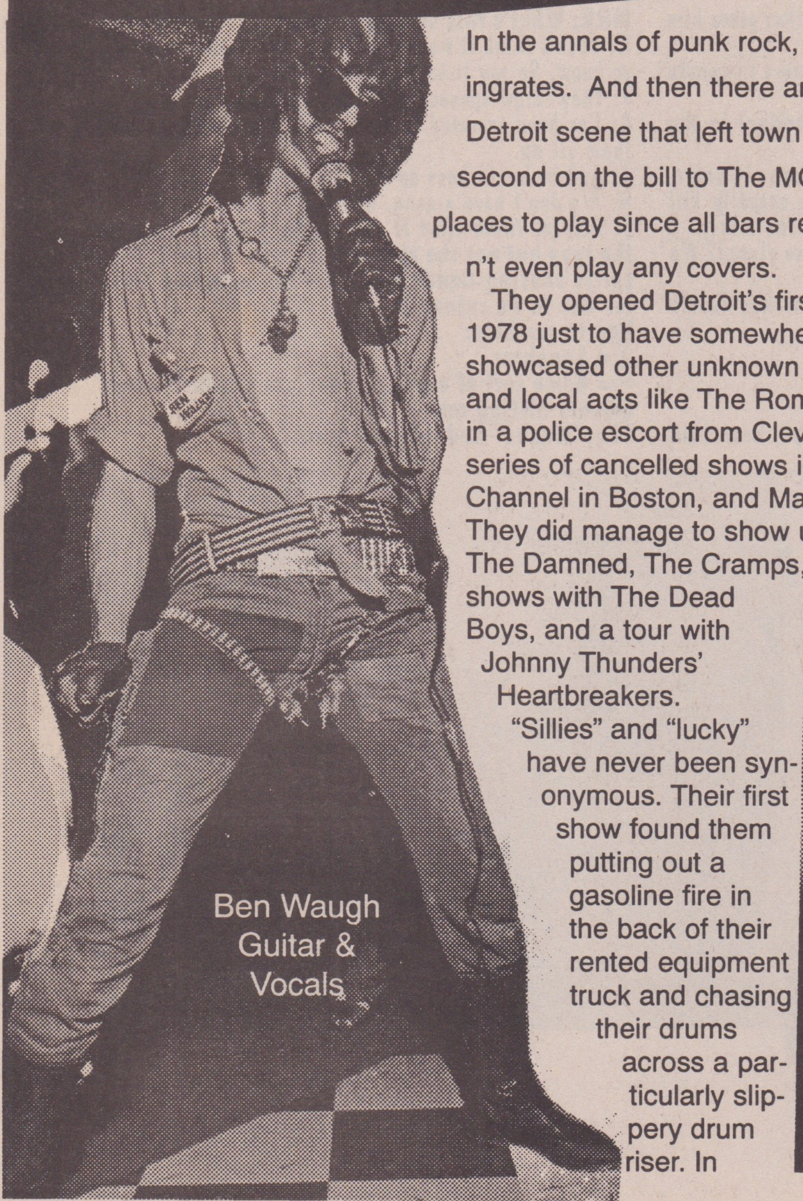


THE SILLIES

It's ironic that in the 90's, punk rock is gaining the commercial success it never achieved in the U.S. in the late 70's. It's even more ironic that after 17 years, The Sillies have the opportunity to miss the boat a second time.



Ben Waugh
Guitar &
Vocals

In the annals of punk rock, there are the great, the near-great, and the ingrates. And then there are The Sillies, who single-handedly revived a Detroit scene that left town with Iggy & The Stooges. The Sillies debuted second on the bill to The MC5 on August 10, 1977 and proceeded to invent places to play since all bars required five sets of cover songs. The Sillies didn't even play any covers.

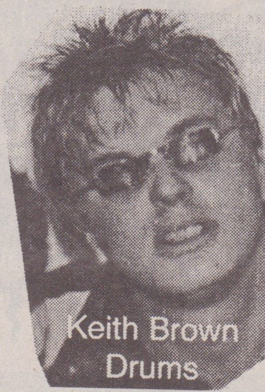
They opened Detroit's first rock nightclub, Bookie's Club 870, in March of 1978 just to have somewhere to play. In addition to The Sillies, Bookie's showcased other unknown bands such as The Police, Ultravox, John Cale, and local acts like The Romantics. The Sillies also toured, which resulted in a police escort from Cleveland with a warning never to return and a series of cancelled shows in San Francisco at Mabuhay, The Rat and The Channel in Boston, and Max's Kansas City in New York. They did manage to show up for shows with The Damned, The Cramps, two shows with The Dead Boys, and a tour with Johnny Thunders' Heartbreakers.

"Sillies" and "lucky" have never been synonymous. Their first show found them putting out a gasoline fire in the back of their rented equipment truck and chasing their drums across a particularly slippery drum riser. In

Jackie
Jung
Vocals

Kirsten Rogoff Keyboards

Lansing, police prevented them from playing the local Firefighters Hall in 1978. The substitute show was on a flatbed truck in the middle of a corn field, but the portable power generator went up in 20 feet of flames during the second opening act. The aforementioned Cleveland fiasco found the band barricaded inside Pirate's Cove waiting for police who eventually started beating up one of the owners before escorting the band to the city limits. Grounding problems with a guitar amp in Hamilton, Ontario gave a severe shock to anyone touching a microphone. The band endured knowing Johnny Thunders would be using the same amp and mic on the next set. Some say it was Thunders' most entertaining performance.


Keith Brown Drums

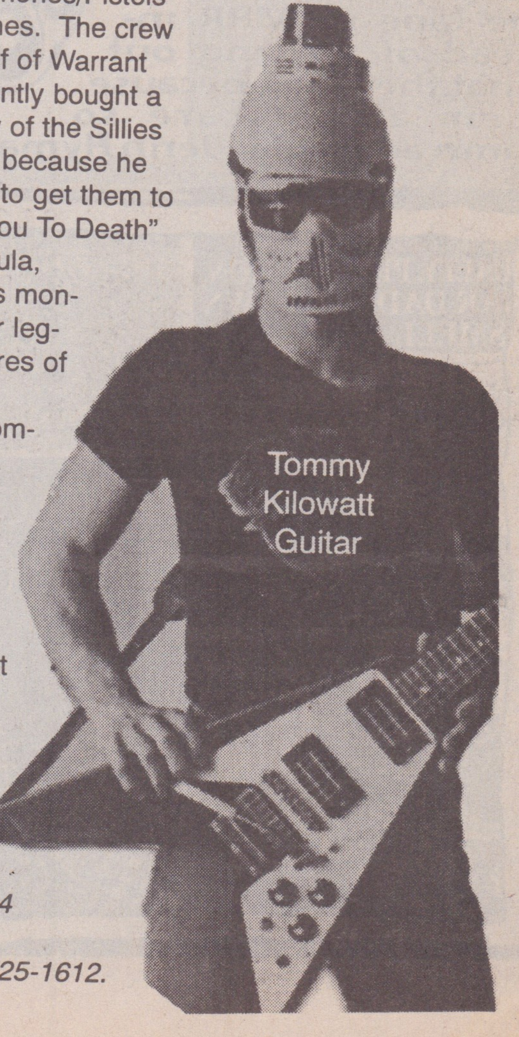
Alcohol, tobacco, and firearms eventually took their toll on the band as well as the emergence of wimpy pop bands like The Knack and The Romantics. The last Sillies show was in 1982. That is, until Halloween 1992.

Skid Marx Bass

Two band members were playing a show at the University of Michigan when someone suggested they play a couple of old Sillies songs, specifically "Sex For The Handicapped" and "Lesbo Love". These seemed like the last two songs in the world to be played before Ann Arbor's PC student body, but a lesbian couple expressly asked for "Lesbo Love", so the band decided to give it a try. On both songs, the previously near empty room filled up and some even started dancing. Band members took this as a sign from God and reassembled most of the originals plus Jackie Jung, a singer and percussionist from the Halloween show and a new focal point for the band.

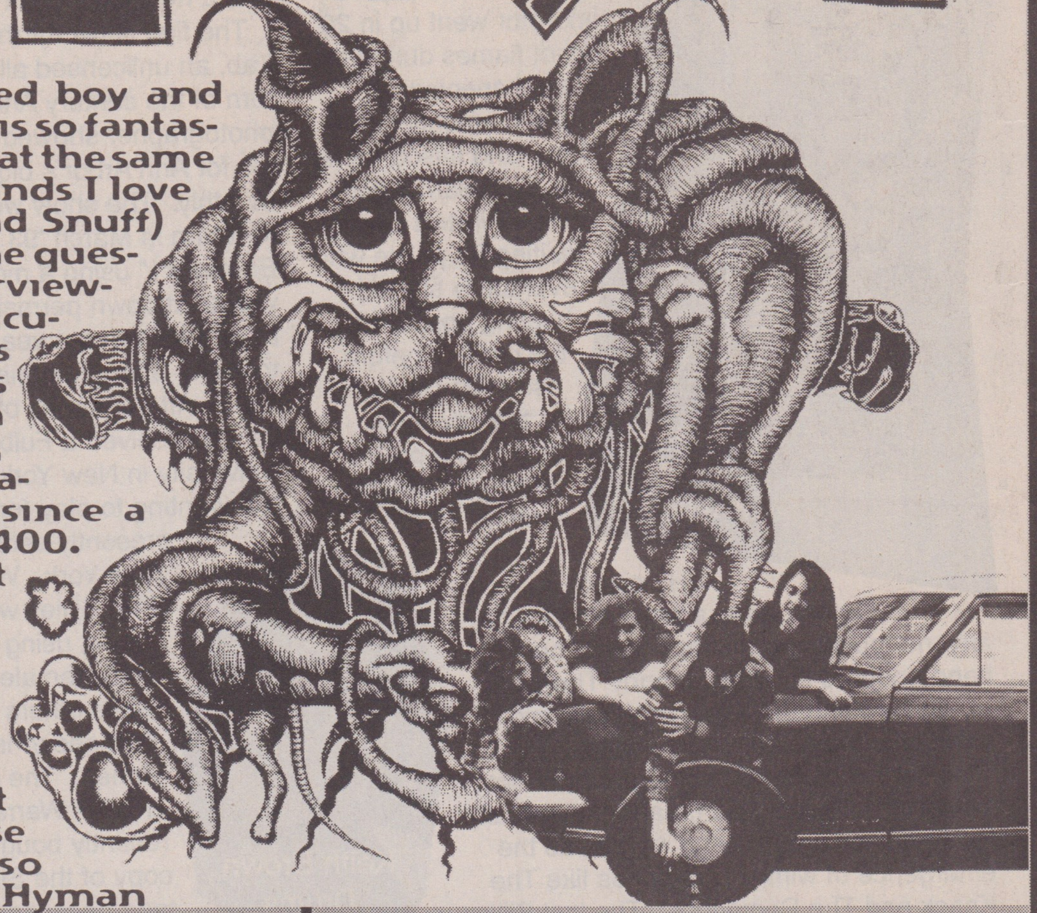
The first show for the reunited Sillies was at The Lab, an unlicensed all ages club in the basement of a turn of the century Ann Arbor house. Iggy's wedding photographer showed up unannounced and shot photos for Ann Arbor's biggest arts and entertainment monthly. The show went well enough for The Sillies to return in March '93 to record the live album "Public Enema #1" using a mobile digital studio. The Lab was shut down permanently by police shortly thereafter, and it was a year before the band scraped together enough money to release the album on cassette. After a series of shows to promote the release, Jackie received a Fulbright scholarship to Columbia University in New York and was forced to relocate. Not wanting to play (or live) without her, the band is presently setting up shows in and around New York. Whether they succeed or not, The Sillies were Detroit's first true punk band, using elements such as a mixed male/female lineup, keyboards, and sax while others were attempting to be Ramones/Pistols clones. The crew chief of Warrant recently bought a copy of the Sillies tape because he wanted to get them to cover "Love You To Death" (!). Like Dracula, Frankenstein's monster, and other legendary creatures of the night, The Sillies keep coming back to shock, horrify, offend, and amuse all onlookers; they're still Detroit's lowest form of entertainment.

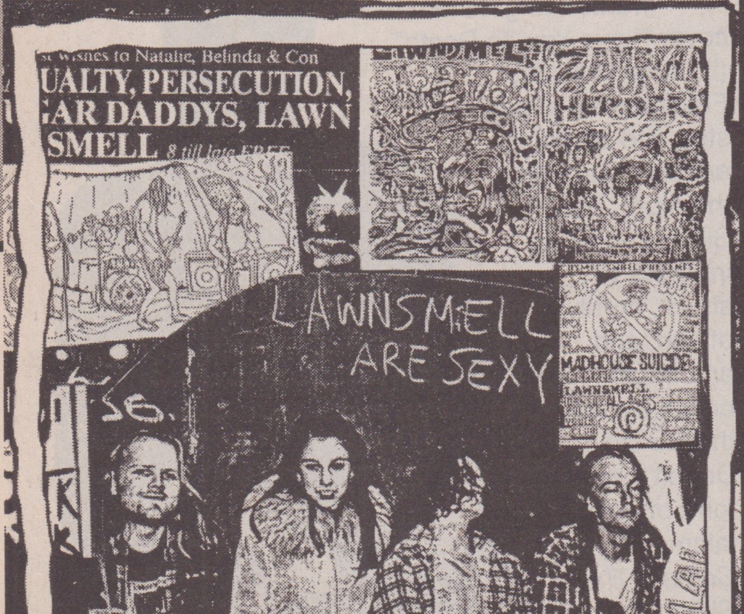
Contact The Sillies through: Nebula Records, 20894 Lancaster St., Detroit, MI 48225-1612.


Tommy Kilowatt Guitar

LAWNSMELL

Lawnsmell's self-released debut 7" was sent to MRR to be reviewed a couple months ago and I couldn't stop raving about it. I think their fast, upbeat, melodic punk sound, that features both harmonized boy and screaming girl vocals, is so fantastic and original (while at the same time sounding like bands I love like the Red Aunts and Snuff) that I wrote them some questions to answer interview-style. I am also a particular fan of punk bands with female vocalists and I wanted to learn more about Australia, seeing as how I'll probably never get to go since a plane ticket costs $1400. Gina and Matt sent back a cassette tape with their responses and I transcribed it. I really wish I could have just included the tape in MRR instead of writing out what they said, because their accents are so damn adorable. Jenn Hyman





Gina: The time is 9 o'clock on the dot and mum is washing the dishes in an awful red cardigan. We've just been watching Seinfeld and now we're watching Melrose Place.

MRR: I understand you've been around since 1992. Who is in the band and what do you play?

Gina: Glenn sings and plays white bass, there's Matt who plays guitar and also sings, there's Derek who's the little boy of the band who plays drums and occasionally sings, there's me that plays black bass and sings.

MRR: How old are you?

Gina and Matt: Derek's 18, Glenn's 20-ish and we're 20-ish as well. Just leave it at 20-ish, very early 20-ish.

MRR: Do you have two bass players? Why?

Gina: Yes, well we're both good friends and we wanted to be in the same band.

Matt: We wanted to be like Ned's Atomic Dustbin.

MRR: Who does all the great artwork on your record?

Gina: Glenn did Matt's cat on the back of the record.

Matt: We do have a fondness for kitties.

Gina: Yes, we love cats.

Matt: Glenn does most of the artwork and Gina

Soundgarden records
Friday 15th July
Petersham

does some as well. We all quite do it a bit except Derek. Gina and Glenn actually met at art college.

Gina: Yeah, that's right.

MRR: What do each of you do when you're not playing with the band?

Gina: Too may things. Um. Derek surfs and collects the dole and does weight lifting. He lifts a lot of things.

Matt: Glenn draws all day and gets bent.

Gina: I work in the aquarium and wait for people to ring me so I can get an art-teaching job which I'll probably never get.

Matt: And I run a really cool record store called the Sound Garden in Sydney. It's sort of suburban but it's pretty cool.

Gina: So when he rings up and he says "this is Matt from Sound Garden" everybody kinda goes wow at first and then they find out it's just Matt. It's probably how he got free tickets to the Big Day Out.

Matt: They don't know what the Big Day Out is.

Gina: Oh, the Big Day Out is like your Lallapalooza, by the way. Next question!

MRR: What do you want to be when you grow up?

Gina: I don't wanna grow up! I just wanna do art... I don't know. I just wanna travel and do art and...

Matt: There's not much more in life, just listen to great music and hopefully create some yourself.

Gina: When I grow up I wanna be young. That's what I wanna do.

Matt: Yeah, and just have fun.

MRR: What is your favorite food?

Gina: Chocolate! Satay chicken, Matt's is definitely satay chicken. That's all he craves for.

Matt: Yeah, just everything. Mexican, seafood, and cups of tea. I just love tea.

Gina: I like coffee.

Matt: You can't get a good tea in America though I don't know why. Everyone just drinks coffee. If you ask for tea they thinnk you're a freak or something.

Gina: What's Glenn's favorite food and Derek's? Oh, Derek's is actually steak, steak sandwiches. It's the only thing that keeps him going when he's drumming. And Glenn doesn't eat. He just basically chews on his lead pencil occasionally.

Matt: Although the song "Veggie Meat" sounds like a put down of vegetarians, a lot of our friends are vegetarians actually, but it's more about hypocrites.

Gina: Vegan in furs kinda thing. But I think it's self explanatory. A lot of people ask us why we wrote that song. I think it is more of a vegan in furs song than a put down of vegetarianism. Each to his own basically. Stop this fascist bullshit x's thing.

MRR: Where are you guys from in Australia? Tell me a little bit about your town.

Matt: We're from Sydney, you know, the biggest city in Australia.

Gina: The capital.

Matt: Although we're sort of from the southern suburbs fairly much.

Gina: But it's not far from the city where we live. We can see it from here.

Matt: There's nothing really to tell but Sydney's a great place if you want to visit.

MRR: What's Australia like? I've never been to Australia and I'm sure many MRR readers haven't either.

Gina: Australia's supposed to be a lot like America anyway to an extent.

Matt: Yeah, it's like a small wanna-be America sort of thing. It's not a lot different. I mean, there's a lot of outback and stuff but the cities are just like middle America, basically.

Gina: But then again my perception about America is basically that it is just like Australia but much much bigger. One thing is that Australia's a much prettier country. We've got snow, we've got waterfalls, we've got just about everything.

Matt: They've got falls in the states.

Gina: Yeah, but it's just so much greener and lusher and nicer here.

MRR: I have this perception that Australia is a very liberal country, from things that I have read. Is this true?

Gina: Liberal? Kinda sorta. You can do just about anything except be a homosexual in Tazmania.

Matt: Yeah, that's a big raging issue at the moment. They have outdated anti-homosexual laws. But otherwise its pretty liberal, people are pretty easygoing here generally.

Gina: But still there's a lot of rednecks around.

MRR: What about the stereotype of the macho (sexist) Australian male?

Matt: That's still around, there are still a lot of male chauvanists around but that's changing.

MRR: I heard Australia has a very open gay and lesbian community.

Gina: That's true. Gays and lesbians are everywhere, especially in the city and there's lots of gay pubs. People aren't scared to walk hand in hand in Newtown and places around that way.

Matt: You're magazine is from San Francisco. Sydney and San Francisco are like sister cities. They've both got a big gay community. In a way Sydney is a bit like San Francisco as far as size and the type of people and stuff.

Gina: Well Matt's been there so he can tell you about that stuff. I haven't.

MRR: What stereotypes do you have of Americans?

Gina: American people have got such big teeth!

Matt: There are stereotypes from the TV. I mean, you can't help getting the opinion that Americans are really loud and brash, which is sort of different to Australians, who are more easy going and laid back.

Gina: Oh yeah? (said loudly and brashly)

Matt: I mean just the accent. To us it's funny but then our own accent's probably really funny to you. I didn't realize I had an accent until I went to America. Seriously.

MRR: How is the punk scene in Sydney and other Australian cities? Do foreign bands play there much?

Matt: The punk scene is growing and there's heaps of new bands around.

Gina: And there're new venues starting up as well.

Matt: And everyone winches about the venues closing but the biggest problem is if people aren't going to them how do you expect them to be open?

Gina: Yeah, there's a big apathy thing at the moment.

Matt: Yeah, people are really apathetic about going out, especially in the winter so you can't really blame all the venues closing down.

Gina: But there's a few people who are really doing a lot for the scene like a guy called Dave Forester who's got his own radio program and promotes young punk bands.

Matt: There's No Deal Records. Everyone's sort of doing their own thing, sort of do-it-yourself shows where the money gets split between the bands, it's not like the headline support stuff.

Gina: And there's harbour cruises as well being organized. There's a real hype about it at the moment, actually.

Matt: Yeah, it's really pretty exciting. A lot of shows, and heaps of foreign bands tour.

Gina: Yeah, but there should be more. Probably about once a month a really good band comes along. That's like 12 a year, really. That's not that much. And sometimes they're so fucking expensive.

MRR: And zines?

Gina: There's a cool feminist magazine called Rock Girls.

Matt: And a new fanzine called Purr.

Gina: And there's another one called Scrawburger that Glenn's doing at the moment.

Matt: Purr and Rock Girl are really aimed at girl issues.

MRR: What are your plans for your new label, Bluish-Greenish Records, that you started to put out your first release?

Gina: Basically my plans are to get bluish greenish vinyl in Australia cause you can't get it at the moment. It's all purple or pink or black. That's one of my plans. Another plan is I'd like to put out a compilation of young Sydney Australian bands, and maybe do a few more recordings for ourselves.

Matt: Yeah, it's all a metter of money. It's really expensive out here to cut records so we just have to save up for the next one now, possibly a CD. We haven't really discussed it.

MRR: How many records have you sold and how can readers outside of Australia buy one? Do you have T-shirts and stickers too?

Matt: We only pressed 500, only 100 were on colored vinyl. We're almost out of the first 500, basically. We haven't got a distributor overseas yet.

Gina: We gave a lot away, by the way.

Matt: It's been selling pretty well considering its vinyl. Vinyl's pretty much almost dead in Australia.

Gina: You can write to us care of my home address: Gina Monaes, 19 Scarborough Street, Monterey 2217, New South Wales, Australia, all that bullshit.

Matt: We've got T-shirts and stickers...

Gina: Well, if you want a T-shirt and stickers we'll make you a T-shirt and stickers and send it to you. Me and Glenn do a lot of screen printing. Basically there's a lot of arty farty T-shirts around and a lot of people have actually made their own.

Matt: Yeah, it's great going to a gig and people come up with these homemade shirts. It's a real honor you know.

Gina: Yeah, it's real cute.

MRR: Do you think Lawnsmell will ever be able to tour in the US? I sure hope you can someday.

Gina: Gaaaaahd, I'd love to... but this is money, hey.

Matt: Yeah, it'd be a dream come true but it's hard for a lot of Australian bands. It's just the money thing.

Gina: We can't even tour Australia at the moment for money reasons. Eventually we want to do that.

Matt: Of course we'd love to tour the South but it comes down to money, basically.

MRR: Is there anything you would like to add?

Gina: Thanks Jenn.

Matt: Thanks for your support.

(Mom washing dishes says something incomprehensible to Gina about the band I'm in, Buttafuoco)

Gina: Mum, it's not their surname. My mum knows Buttafuoccos overseas in Italy and she's wondering if you know them as well. I don't know about that... They're mum's friends.

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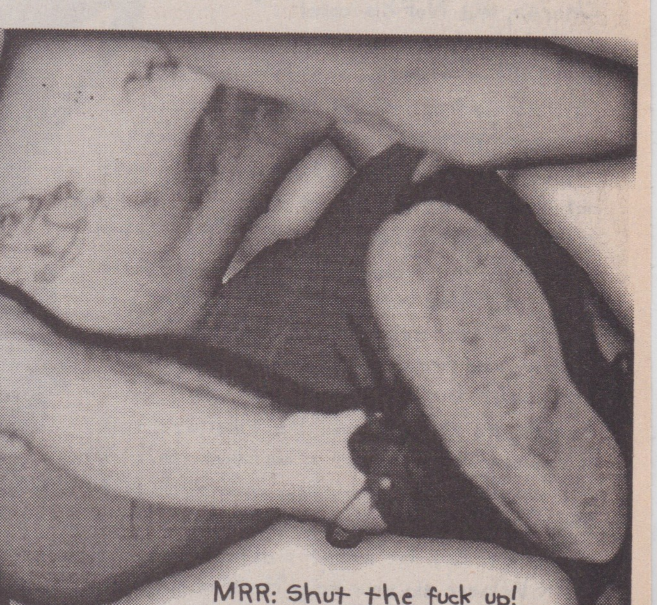
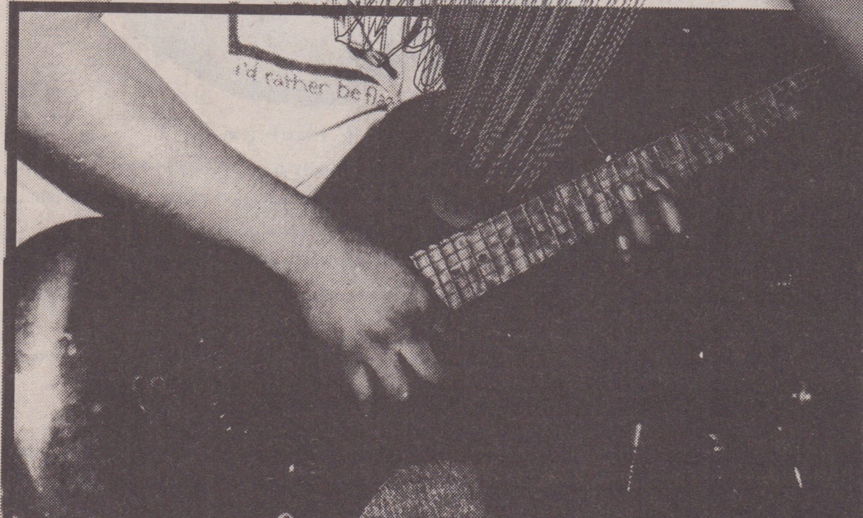
In a dark parking lot behind a record store in San Luis Obispo, CA, after an in store session of pure punk aggression, sat Drunk In Public, a bunch of sporadic beat up equipment, a bottle of rude whiskey and me. Most of the band and I were standing around in a circle while their bassist, Chad (not really interested in the interview because and I quote "Uh, these guys know what I wanna say.") drove around the parking lot with As We Stand's John Cannon (ex-Freedom Of Few front man) on the hood. Cannon claimed he was the Messiah, but most of us just hoped he would roll underneath the pick-up and be killed. A lot of drinking and a lot of yelling occurred and in the middle of it all an interview happened. It garbled out of my tape recorder later like this. Rob Krider

Drunk In Public - Instrument - Favorite Porno Movie.
Jeff Towe - Vox - Deep Throat
Mike Newell - Lead Guitar - Inside Seka
Greg Ware - Rhythm Guitar - Rocking with Seka
Ronney Shrader - Drums, Second Vox - Where the Boys Aren't
Chad Foster - Bass - not sure

DRUNK IN PUBLIC





MRR: Shut the fuck up! Ok, the name of your band is Drunk In Public. Is there a story behind the name involving alcohol and some fascist authority figures?

Greg: Yeah, I got arrested about ten years ago in a Jiffy's parking lot, and that's what I was charged for. That's it.

MRR: I heard you guys are trying to get on BYO Records; what is the shit on that scene now?

Mike: Our lawyers are working on one part of the contract, after that everything is cool.

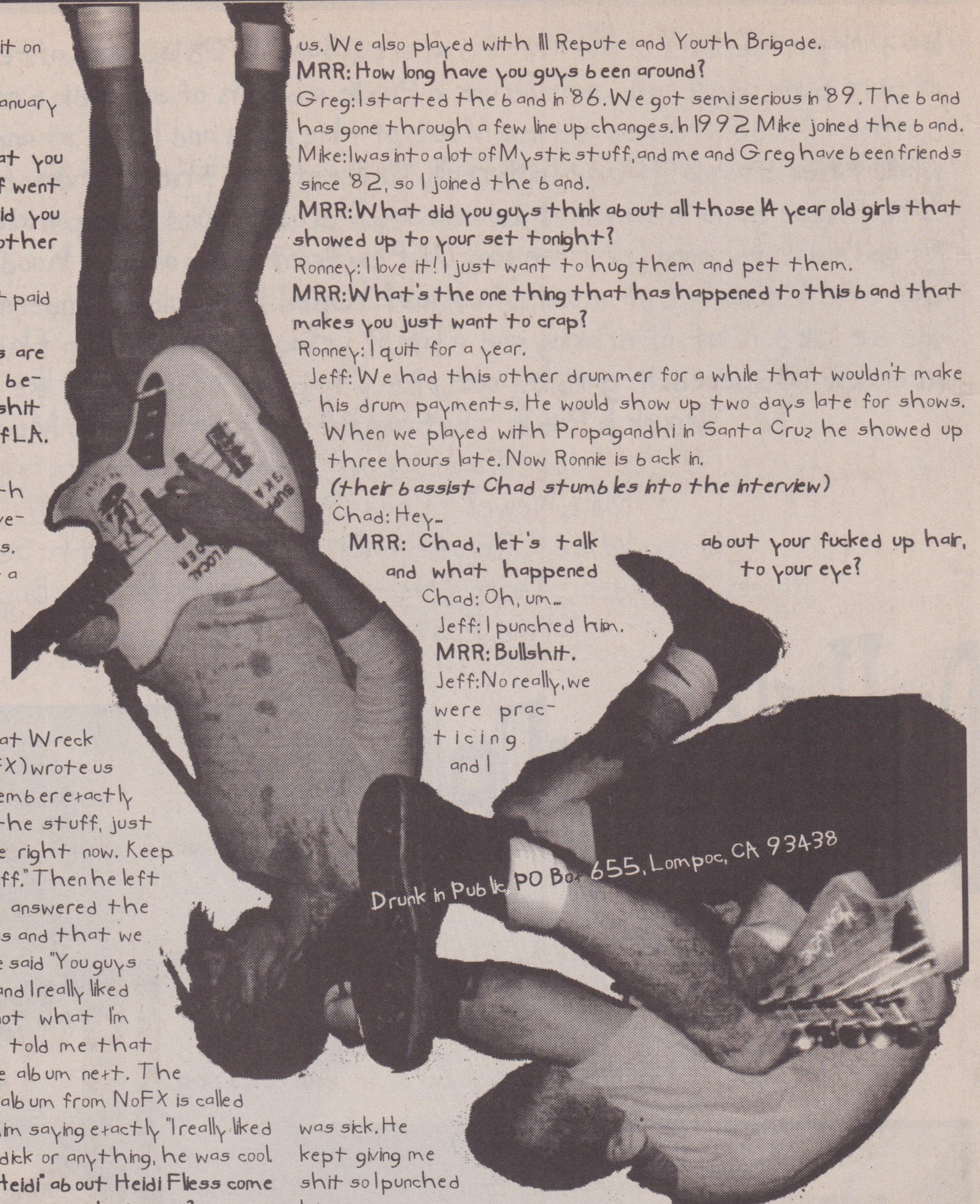
Greg: There is just a clause that is missing in the contract.

MRR: They aren't dicking you guys or anything?

Mike: No, no, no, just an oversight.

MRR: So what are you working on with them?

Jeff: All that shit we played tonight, we're going



Drunk in Public, PO Box 655, Lompoc, CA 93438

to record all of that and put it on a CD.

Mike: It should be out around January or February of '95.

MRR: The seven inches that you have out now, how much grief went into putting those out? Did you guys do that yourself or on another indie label?

Mike: We put those out, I just paid cash.

MRR: Do you think you guys are judged differently by labels because you come from some shit town like Lompoc, CA, instead of L.A. or the East Bay?

Mike: We haven't dealt with too many labels. Only BYO, Revelation, and Fat Wreck Chords.

Random Fucking Idiot: Can I get a beer!

MRR: I want to hear the story on Fat Wreck Chords, and NoFX's coincidental new album name.

Jeff: Ok, Fat Mike (owner of Fat Wreck Chords and front man for NoFX) wrote us a letter that said.. and I remember exactly and I quote from him: "Like the stuff, just not interested in the style right now. Keep recording and sending the stuff." Then he left a number. So I called him. He answered the phone and I told him who I was and that we had sent him a demo tape. He said "You guys are good, and I liked your style and I really liked your name. But it's just not what I'm interested in right now." He told me that NoFX was putting out a live album next. The next thing we know the new album from NoFX is called "Punk in Drublic". I remember him saying exactly "I really liked your name." But he wasn't a dick or anything, he was cool.

MRR: Where did your song "Heidi" about Heidi Fliess come from, and what caused you to write that song?

Greg: Oh, I dunno. All I do is veg at home and watch TV. I was watching Heidi like every fuckin' day on the news. So I wrote a song about her.

Mike: Remember you wrote a song about that Buttafuoco chick.

Greg: Yeah, I wanted to write a song about her too, but I could only write one line.

MRR: What was the line?

Greg: I saw her picture on TV. (starts laughing)

Jeff: That line's in the fucking Heidi song!

MRR: Oh, well good effort. So what are some of the bands you guys have got to play with?

Jeff: We've played with Propagandhi in Santa Cruz, Face To Face in Santa Barbara. We had two good shows at Lompoc theater. It was Vandals, Lagwagon, Jugheads Revenge and us. We also played with Ill Repute and Youth Brigade.

MRR: How long have you guys been around?

Greg: I started the band in '86. We got semi serious in '89. The band has gone through a few line up changes. In 1992 Mike joined the band.

Mike: I was into a lot of Mystic stuff, and me and Greg have been friends since '82, so I joined the band.

MRR: What did you guys think about all those 14 year old girls that showed up to your set tonight?

Ronney: I love it! I just want to hug them and pet them.

MRR: What's the one thing that has happened to this band that makes you just want to crap?

Ronney: I quit for a year.

Jeff: We had this other drummer for a while that wouldn't make his drum payments. He would show up two days late for shows. When we played with Propagandhi in Santa Cruz he showed up three hours late. Now Ronnie is back in.

(their bassist Chad stumbles into the interview)

Chad: Hey..

MRR: Chad, let's talk about your fucked up hair, and what happened to your eye?

Chad: Oh, um...

Jeff: I punched him.

MRR: Bullshit.

Jeff: No really, we were practicing and I was sick. He kept giving me shit so I punched him.

MRR: What? Was he being a real shit that day?

Chad: All it was, was that we we're sounding good. For once we were sounding like the demo tape we made and I wanted to do one more song, but he had already stopped because he was sick.

Jeff: I thought I only hit him once but he says I swung at him a hundred times and Mike said I hit him at least seven times. At least he was cool enough to forgive me.

MRR: Last question. What is in store for you guys? Where do you want to go with this?

Ronnie: All the way bro.

Jeff: I just want to get out and tour. Go out on tour and see how actually hard it is. I know a lot of people say that it's so hard. We'll quit our jobs and get going. I think I can fuckin' hang with it.

MRR: Well unless you guys have anything else meaningless to say, let's hits the bars.

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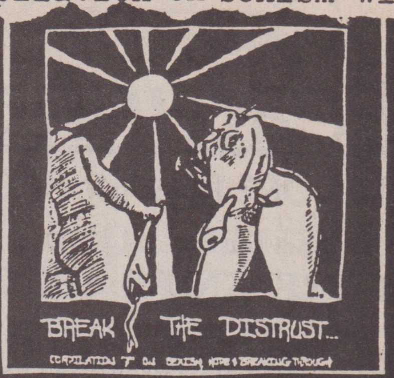
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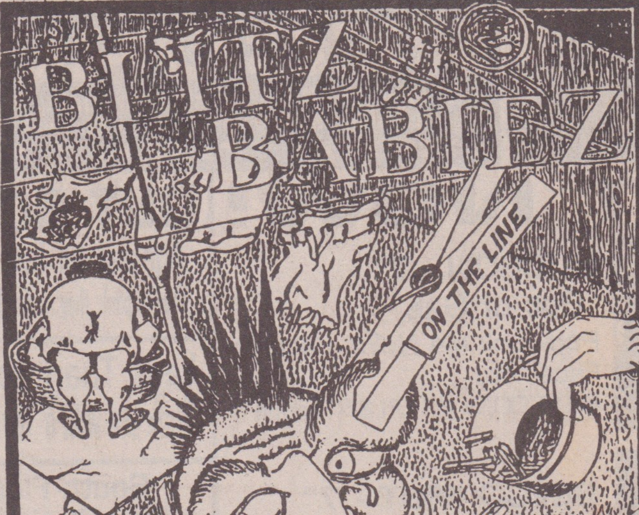

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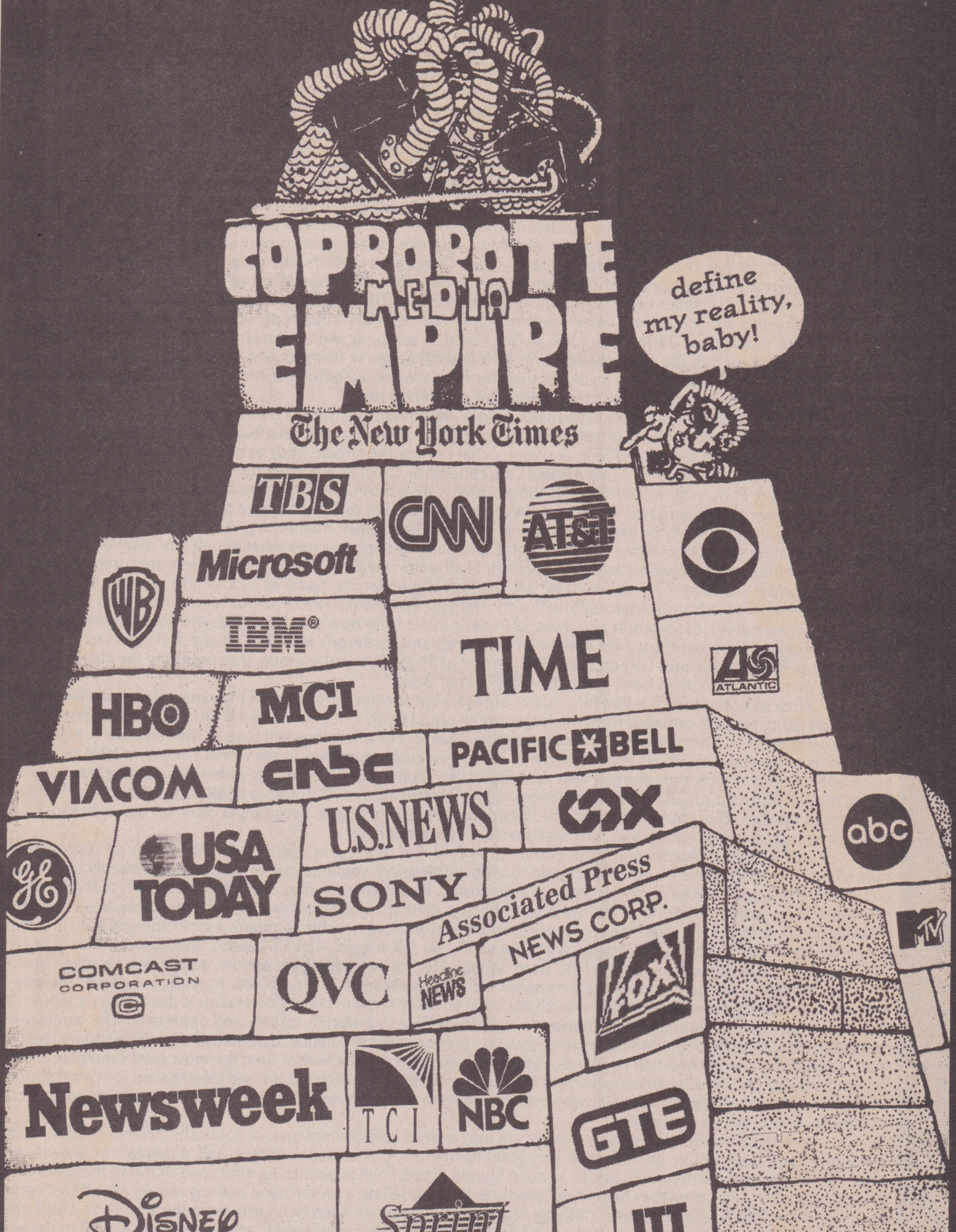
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THE ROUTE TO CORPORATE MEDIA

THE ROUTE TO CORPORATE MEDIA

There is a process going on in our society, a process rapidly unfolding as the end of the century approaches; and those who choose to ignore it will probably soon be rudely awakened by being submerged in a process they do not understand: the process of consolidation of power into the control of fewer and fewer corporate entities, and one example of this consolidation can be found in what has been happening to the media in this and other countries. In the last article I wrote for MRR, *Corporate Punk, Rock?*, I stated that in 1983, 50 corporations controlled the majority of the media in the US. and that by 1987 that number had dropped to 29. Since the time of writing that article I came across information that indeed as of 1992, only 20 corporations dominated the media in this society, but so what? The following article is about the emminent control of the media by a few big business conglomerates, and how that control affects what you see and hear, and even the quality of human beings who surround you. Do you perceive the same threat I do or am I a paranoid loon? Read on and reach your own conclusions.

Working as a substitute teacher in Sonoma County, I often get the chance to talk with students about their feelings on various issues and on society in general. One day before the end of the 1993-1994 school year, I spoke with a student angry at the local Blockbuster Video outlet. Apparently, after he had applied for a job at the store, he was told to submit to a drug test; but not just any drug test: a test where they shave off a patch of your hair as close to the scalp as possible, a test that can supposedly tell whether you've been doing any narcotics (including marijuana of course) in a six month period. But this is not only the policy of a single Blockbuster store in Rohnert Park, Ca. According to Alexis Malenky, this is part of the hiring policy of Blockbuster stores everywhere. Alexis Malenky belongs to Frank Moore's Chero Company, a performance art group that along with Californians Against Censorship have called for a boycott of Blockbuster due to how this video store chain refuses to carry certain releases.

Remember when the religious right waged a war against the film *The Last Temptation of Christ*? Remember how they picketed theatres showing this movie and threatened boycotts? Remember how Blockbuster agreed with them by making it a policy to never carry any copies of this film? To this day, none of Blockbuster's company owned stores will carry this film, nor will they carry any NC-17 rated movies such as *The Cook, the Thief, His Wife and Her Lover*, or *Henry in June*, irregardless of how directors of such films fought to establish the NC-17 code as a classification for films that would otherwise receive an X due to sexual content or themes but which contained significant artistic merit to warrant a different rating.

But if Blockbuster is attempting to make a moral decision on the types of movies that it carries, then why do they continue to rent out ultra violent films like *Kickboxer*, where some super human protagonist beats the tar out of an array of stereotypical bad guys, or T&A oriented films like *Bikini Summer 2* that portray the female body as not much more than a sexually advertised meat product? Why stop with a film that explores the concept of Christ as a human being, or with films that portray lovemaking as a normal aspect of human relationships? If Blockbuster were a mom and pop video store, I would probably try to speak with the owner to better understand her/his flawed perception of morality, or I would leave and go somewhere else. But Blockbuster is not mom or pop, they are more like an example of Orwell's 'Big Brother' manifesting itself in the world of American capitalism, quickly dominating the field of video sale and rental, and pushing their way into what people are allowed to view in this society.

Blockbuster now controls at least 20 percent of all video rental business in the US. There are currently 3,666 Blockbuster stores world wide, including 775 stores in the U.K. that operate under the name of Ritz. Of this number of stores, only 904 are franchise owned (Some franchises actually will carry *The Last Temptation of Christ*, but for the most part they behave as do the corporate owned stores). Blockbuster also owns 529 music stores—they now own Music Plus and Sound Warehouse; they own 70.5 percent of Spelling Entertainment (the makers of such programs as *Beverly Hills 90210* and *Melrose Place*, to name a couple); 38 percent of Republic Pictures Corporation; 19.9 percent of Virgin Interactive group; they're buying the Miami Dolphins, and they have their own college football bowl game the "Blockbuster Bowl."

What all of this means is that film studios are more apt to cater the content of their movies to that allowed by Blockbuster than to risk being possibly excluded from the largest video rental chain in the world. But if Blockbuster's economic strength has an affect on what sorts of films are produced now, imagine what sort of affect they will have in the very near future: Blockbuster just finalized its merger plans with Viacom, itself one of the largest cable operatives in the world (they own MTV, to name one of their many assets), who also recently merged with Paramount Communications, a company with assets ranging from one of the world's largest motion picture studious to television stations to sports teams like the NY Knicks to book publishers such as Simon And Shuster. This merger between Blockbuster and Viacom/Paramount represents what is becoming a common occurence in this latter half of the twentieth century: the creation of the mega-media corporate collosus.

In 1990, a co-chairman of Time Warner predicted that by the year 2000 there will be only six corporate powerhouses controlling the media in the US, and he foretold that his corporation would be one of them. He is probably correct. Time Warner is currently the largest media company that has ever existed. In this country, they are one of two firms that generate most of the revenues for magazine sales; one of the five biggest book publishers; one of the six major record companies that control 90% of the music market; one of the largest film producers, and the second largest cable company. All told, the value of Time Warner's assets are greater than the Gross National Products of Jordan, Bolivia, Nicaragua, Albania, Liberia, and Mali combined. As of this writing, Time Warner is also considering buying NBC from General Electric and adding yet another token to their mega media collection.

But what is it that is motivating a company such as Time Warner or Blockbuster to control so much? The answer is simply one word, something you can not hold or touch but what so many seem to crave: power. This is the substance which has driven all of the assorted tyrants of human history down the highway leading to genocide, torture, and oppression. The media, which includes everything from TV to book publishing to filmproduction to newspaper circulation, is perhaps the most important tool for any power mad individual to use to condition people in a society to believe as he/she feels is best; the most cited examples of such misuse of the media being provided by dictators such as Mussolini or Hitler who perverted art and information to manufacture hatred. But what is the difference between a dictator who uses the media to manufacture hatred and a corporate system that perverts the media to manufacture brainless consumers?

Unlike a dictator, and contrary to what you may believe, corporations are not politically inclined entities. There is only one philosophy, one body politic under which corporations operate: power accumulation and potential for growth, which means potential for more power accumulation. Or to put it bluntly, greed. Politics, politicians, ethics and morality, these are all meaningless in the corporate world unless they help to sell products, because selling a product and making money are all that corporations are about, whatever the product is—music, clothing, food, or even the news. Allen Neuharth, from the 1970's to 1989, the CEO of the Gannett corporation, the parent company of USA Today and 121 other newspapers across America, as well as the second largest billboard advertising firm in the US, once told a group of Wall Street analysts that the correct pronunciation of the word 'Gannett' was 'money'; on another occasion, speaking in a conference room about the photos on the front of Gannett papers, he showed how he believed the portrayal of women as sex symbols could be used to sell the news by stating the following: "when you run a picture of a nice clean-cut all American girl like this, get her tits above the fold."

No matter how nice it might be to try to view the head of Blockbuster, H. Wayne Huizenga, as some sort of rampant Christian fundamentalist, people with any strong moral convictions would soon be out of a job in the world of big business, where conflicting products and ideals are often sold by the same companies. Basically, corporations will work with just about anybody who helps them achieve their single objective: there are no political blockades in the corporate world, no questions of human-rights violations or environmental plundering: US Corporations have done business with everybody from Hitler to Mao Tse Tung to General Augusto Pinochet, and these corporations apparently never severe ties with any dirty connection until public pressure takes form in a way that affects them economically. As far as Blockbuster is concerned, taking a pseudo-conservative stance is probably a very effective way of advertising a product to all those dissillusioned masses out there who have bought the 'American Family' myth created by big business pundits such as Rush Limbuagh. If H. Wayne Huizenga really cared about Christian morality, then why wouldn't he open up a bible store somewhere, instead of being a part of a chain that helps distribute and sell material that goes against every grain of Christian fundamentalism?

When you're a snake oil salesperson, you have to convince your audience that what you're selling is not in fact some water mixed with artificial flavoring plus a bit of your own urine; it is a magic potion, an elixer of love-making prowess, an ointment of eternal life, or even a cure for baldness. But in order to convince them of anything, you have to first gain their trust and in order to do this, you put on a mask—a mask that represents an image you feel will find favor with a set target audience. In this way, you can become an arch-conservative, a tie dye wearing hippy, a Doc Marten clad member of MTV's *Alternative Nation* or whatever. Besides allowing you to fit in with a target audience, wearing a mask also hides your true face and ambitions, and when people find out what you've really been selling to them and come looking for you with a rope, you simply take off the mask and put on another.

Not too long ago, while watching MTV (reconnaissance, of course), I witnessed a commercial for Apple Computers where Oliver Stone, the film director, extolled the benefits of free information, a subtle but obvious endorsement of the coming "information super highway." On the Apple computer screen behind him flashed the message "Question Authority." From such a commercial, we the viewers are supposed to perceive Apple as a liberal company receiving approval from a liberal Hollywood artist; we are supposed to think of Apple as a guardian of the ever sacred capacity to question those who have power. But who has authority, and who are we supposed to question? Is "authority" a police officer on the beat, or is Apple actively encouraging people to question the entire corporate structure that controls this country? If the latter, than perhaps we should feel thankful to Apple for giving us a chance to look under the masks of companies such as their own who stand to gain billions of dollars from the implementation of the so called "information superhighway," and to examine their intentions.

One such entity is AT&T, a company engaged in buying up large chunks of this new media portal while most members of the public still don't even know what the phrase "information super highway" means. To understand what AT&T's true intentions are, what their "true voice" is, it is necessary to look beneath their PR mask of a bright new future full of amazing AT&T services, and to take a peak at the not so wonderful effects of their past antics; namely their involvement in the shaping and domination of another media portal, that of radio.

When radio first began in this country, it grew rapidly. But more than anything, it grew uncommercially as a public information source: universities and local municipalities used the medium to broadcast everything from educational programs to political debates to plays, and soon millions were tuning in. Unfortunately, in a society based on money, when there are millions of people involved in anything, it is almost a given that some collection of greedy opportunists will see a chance to make millions upon millions of dollars. In the case of radio, such a collection displayed itself in the creation of RCA, the Radio Corporation of America, an umbrella organization begun by companies such as GE, AT&T and Westinghouse. Under RCA, the aforementioned companies set up radio stations and networks—including NBC and what in 1943 would become ABC—for the purpose of stimulating the sale of radio sets that they manufactured (AT&T produced radios through their subsidiary, Western Electric).

It seems easy to assume that public radio with no commercials would have been preferred by listeners to radio provided by a compilation of industry voices laden with constant product endorsements. However, those who seek power usually will do so by any means necessary, including brutally crushing the opposition or competition. Being able to afford arsenals of lawyers and lobbyists and with strong connections already in place in the government, RCA had no problem fighting against an array of un-unified, financially weak public radio stations: they challenged their licenses in court, forced them to give up popular frequencies and broadcast times, to shift to lower broadcasting power, and even to move to other communities. How educational or productive towards the citizens of this society public radio stations may have been we will never know; by the 1930's, they simply ceased to be, having been muscled out of existence and replaced with stations based around the advertising dollars of various corporate interests.

Recently, while making my way through a Thrifty drug store in search of a new bath plug for the house I had just moved into, I heard an assortment of voices singing through the store's PA system. Hard to understand, I stopped to listen to those voices, only to hear "Be young, drink Pepsi! Be young, drink Pepsi!" over and over again. Everywhere you look, every time you turn around, the big corporations seem to be trying some new tactic in their war against the human brain's natural ability to question and ponder. As a consequence, advertising has grown into a $70 billion industry in the US alone; and as this industry has grown, so has its effect on the media: the more economically reliant the media has become on advertising, the more the line has diminished between what is produced by the media as a product and what is being produced as a commercial endorsement, e.g., the music video, a commercial for a record album normally being sold by one of the six major labels which is then pressed between other commercial messages, has given rise to almost entirely ad-based television networks such as MTV.

Once upon a time, in the early days of cinema, movie house owners would sometimes cut or splice a single frame of a particular food or drink into a movie. This practise was designed to somehow trigger a viewer's mind so that although they could not actually remember seeing the photo during the film, they would suddenly get a craving for whatever the picture represented, and they would make a trip to the theatre's snack bar. Although as far as I know, this practise is no longer employed, there is a modern equivalent which I'm sure you're familiar with: the practise of large companies paying film studious to drop advertisements into their movies. Every time you see a character in a film clearly eating or drinking a corporate product, or everytime you can clearly see some corporate logo in the background, you are probably witnessing a commercial endorsement. Sometimes companies will even pay studios to have the screenplays or characters of a movie changed to fit their products; for example, cigarette companies were able to create a positive image of smoking by paying to have film characters lighting up, even in films geared towards younger audiences, such as *Superman 2*, where Phillip Morris payed $40,000 to have the character of Lois Lane smoke.

Those companies who have the best access to the manipulation of the media for advertising purposes are those companies which are also large owners of said media. For example, if Time Warner decides to push one of their music bands, they can have one of the band's songs appear in the soundtrack for a popular Time Warner film. They can also help the public become more familiar with the same band or its members by highlighting their activities in one of many Time Warner magazines, such as *People*. There are no restrictions on how media companies use their assets, and they typically use them to reinforce the sale of their various other products.

When you are not a mega media corporation such as Time Warner, the most effective media outlets that you can spend your advertising money on are those media outlets critically dependent upon advertising dollars for survival, typically broadcast or print related media such as television (99 percent dependent upon advertisements for revenues, with 22 percent of broadcasting time spent on commercials), and newspapers, which normally reserve 60 to 70 percent of their content space for ads. Besides being able to use such media space for the marketing of a product, a corporation is able to use the dollars they spend for advertising as a way to determine what is contained in the media their product is surrounded by: from NBC's "Camel News Caravan," an RJ Reynolds sponsored news program of the 1950's that typically deleted any news footage containing "No Smoking!" signs in the background, to Saturday Night Live cutting material from a skit in 1992 so as not to offend General Motors, officials of whom were able to preview the skit ahead of time. Throughout the history of television, corporations have used their sponsorship as leverage to delete or change material questionable to their interests.

The consequence of corporations having such an affect on a media form like television means that the public is left with programming that fits the bill of companies such as Proctor And Gamble, which spends $2.15 billion yearly on advertisements. According to a Proctor and Gamble official on the television shows that they sponsor, "there will be no material that will give offense either directly or indirectly to any commercial organization of any sort."

If you're wondering if it's possible for a group of caring people to use the media in the same method as corporations, but for a better purpose, think again. Not only does it require an immense amount of capital to reach as immense an audience as Proctor And Gamble does, but the major chain newspapers and television networks have been notorious for refusing to accept advertisements from groups threatening to other corporate interests: INFACT, an organization urging the boycott of General Electric, had its commercials banned from network television.

When you look at a dollar bill, what do you see? A piece of paper sorta green? Apparently, when a corporation looks at a dollar bill, they're looking for something different: they're looking at the hand that gave it to them and wondering at the motives of the hand. Does the hand belong to somebody supportive to the interests of big business or to somebody whose aims are possibly detrimental to those interests? Unlike the picture often painted of America as the land of competition, America has turned into the land of the inbred corporations, where big companies use their power to scratch the backs of other big companies. Besides the fact that the heads and directors of big corporations often meet with each other in exclusive business groups and social clubs such as the Business Roundtable and the Links Club, one of the disturbing connections prevalent between big corporations is what is known as the corporate 'interlock.' The interlock is a device through which various firms, including media companies, share their board members and CEOs. Obviously, when you have a company such as Mobil Oil interlocking with a huge newspaper chain such as the *New York Times*, it raises questions as to whether journalism will be perverted by such a mating, and whether you will ever be able to see a news article critical of Mobil Oil appearing in a *New York Times* paper.

While writing my last article for MRR, Gina Arnold, authoress of *Route 666: The Road to Nirvana*, contacted me. Working on a piece for *Option* magazine on Green Day, she needed to talk with somebody from the punk community with an opinion on why they shouldn't have signed. During the course of our conversation, I made it clear that I viewed corporations such as Time Warner as having the same sort of philosophy in business as a nazi would have in government: in a tyrant's government, the stronger the lie is told, the more it becomes reality; in the case of big business, the louder and clearer the lie is sold, the more it becomes a hot selling product. I stated that I believed that Time Warner, with all the power they've accumulated are capable of selling anything they wish, whether Green Day, Nelson, NKOTB, or Milli Vanilli, simply based on the fact that they know how to spot a trend, grab that trend by the reigns and then manufacture it as their own product.

Gina disagreed with my line of reasoning. In her mindset, it's not that easy to swindle the public, sometimes their tastes move in ways that corporations do not expect. In her favor have been such examples as Disco, which dealt a severe blow to the record industry when people could no longer stomach leg warmers, hairy chests, love vans and bell bottoms. But on the other side of the coin is a hideously long line of what people have consumed when bottle fed to them by corporate hands. This line, unfortunately, weaves its way into a road straight towards perhaps the biggest sham of them all, our government.

When railroads first started in the 1800's as a means for carrying both goods and people, most of the railroad companies were small, somewhat localized businesses. But as the nation became more reliant on railroads, they also became a more lucrative industry to be involved with, hence giving impetus for a new class of wealth seeking entrepeneurs, now labeled by history as the "robber barons," to attempt to purchase as much of this industry as possible. Such individuals soon found themselves in a dog-eat-dog world where only the strong would survive. One of these survivors proved to be a man by the name of J.P. Morgan.

J.P. Morgan, the son of a banker, engaged in the shrewdest forms of cutthroat capitalism. During the civil war, for example, he purchased five thousand defective rifles from an army arsenal for $3.50 each, and then turned around to sell them back to a Union general, with troops in the field, for $22 each. These defective firearms proved to be dangerous to the men using them, misfiring and blowing off their thumbs. Morgan himself never fought in the war due to how he took full advantage of a practise where the wealthy could pay $300 to find a substitute for military service.

Being able to care little for the lethal effects of a faulty product probably helped robber barons such as Morgan overlook the hardships, poor pay and fatalities of the working labor required to build more railways. In the year 1889 alone, 22,000 railroad workers were killed or injured on the job. By the 1890's, J.P. Morgan's firm, along with five others, controlled the rails in the US, and by 1900 his firm controlled half of all the rails in this country, at that time 100,000 miles.

Unlike the present, many people in the society of the early 20th and late 19th century were knowledgable about corporate intentions and were not fond of people such as J.P. Morgan. The industrial age that had made some rich had made many more the impoverished servents of those same rich, and there arose a strong public resentment towards the activities of the big corporations and the big money. Strikes were frequent (over four thousand in 1904 alone), the largest of which drew hundreds of thousands of people into their ranks from various industries. In politics, groups such as the IWW (International Workers of the World, the

"Wobblies") and philosophies such as socialism and anarchism offered alternative perspectives to a form of democracy ruled by two political parties, both of which represented the interests of the very wealthy. In the case of socialism, many politicians believing in this concept gained acceptance across the country, e.g., in Oklahoma in 1914, there were over a hundred socialists holding public office, as well as six in the state legislature. Art of the time period, chiefly literature, typically concentrated on themes dedicated to social change from those found in Jack London's *People of the Abyss* to those of Upton Sinclair's *The Jungle*, books which were read by millions. Even Hellen Keller, the famous blind and deaf woman who overcame her handicaps to lead a normal life, became an activist as well as a socialist committed to the struggle for a better society.

Obviously, the government could not ignore the picture of what would happen if change did not occur: the force of the people would make it occur, hence the government started passing certain laws designed to pacify growing public anger. Some of these laws actually helped to curb big companies from developing unchecked monopolies, as what had developed with the railroads. But nothing could stop corporations from, over time, worming their way through such laws and into the government itself, leaving us in a present situation where corporate members commonly sit with government leaders in special committees that help shape official actions affecting the entire U.S. public. Some corporations even have many members on such committees, e.g., In 1974 one firm, AT&T, had 130 positions on them. But how did this happen? What occured that allowed big business to work its way into big government without the public becoming aware? The answer is simple: big business bought the press.

In the beginning of this century, most people received their information from a diversified collection of independent newspapers, most of which typically represented issues pertinent to the surrounding community, and most of which were not dependent on advertising dollars for existence. Unfortunately, as with the case of the robber barons, there arose a new class of newspaper owners, the media moguls, who saw the newspapers as a potential nationwide billboard system, where one could generate massive amount of capital by immersing news in between advertisements. In order to generate as much profit as possible, the media moguls started buying up as many newspapers as possible, creating what is commonly known as the newspaper chain.

Perhaps this consolidation of the press would have been less questionable if one were to believe the intentions of the media moguls as truly that of creating a journalistic vehicle free of outside influences. Unfortunately, the media moguls generally had (and for the most part, have) similar, questionable ethics as those akin to the likes of J.P. Morgan, and they used their papers as free advertising for their own high paced growth views of capitalism and for those who support such views.

In 1950, Sen. Joseph McCarthy gave a firebrand speech to a Women's Republican Club meeting in Wheeling, Virginia, producing a now infamous list allegedly including 205 communist oriented employees in the state department. Over time, as the Senator's reputation as the crusader against communism grew, the number of people on his list would strangely fluctuate, suggesting the validity of said list to be suspect at best. In fact, it is highly possible that the list contained nothing at all, as attested to by a friend of McCarthy, William Randolph Hearst Jr., who stated the following: "Joe gave me a call not long after that speech. And you know what? He didn't have a damn thing on that list. Nothing."

If you were a major media tycoon, such as William Randolph Hearst Jr., and a friend of yours informed you that he helped to produce and propagate a lie of such magnitude as to possibly affect the population of the surrounding society, how would you react? In the case of William Randolph Hearst Jr., the newspapers and other media that his family controlled would serve as a promotional source for McCarthy to leap from the status of an ordinary politician into that of a demagogue. But why did the Hearst corporation, other newspaper chains, the television and radio networks, and various news related magazines allow themselves to be overtly used for the broadcasting of the views of one individual and a particular platform?

During both World Wars, corporate America learned a valuable lesson about the productivity of a nation's population, it is the same lesson that one can learn by reading a book such as George Orwell's *1984*: the existance of an enemy, whether real or illusory, helps to divert a population's attention from domestic issues, such as whether or not a few big companies are taking over the government, and to the defeat of the outside threat to the nation. The more effective you are at propagandizing the evil of your nation's opponent, the more you will have the public buying the concept of being part of "us," those who are in the right, fighting against "them," those who are in the wrong. And if the public buys it, you can have them believing that the reason their babies are starving is due to the conflict and the evil enemy, and not the prevalent system's poor allocation of resources. Obviously questions will be raised: is the enemy really evil? Why can't we have peace? But such questions are easy to dismiss by pointing the finger at those who raise them as being agent provocateurs supportive to the enemy's interests, which also can help to possibly eliminate a political threat that you have in peacetime.

During World War I, over 330,000 men evaded the draft, attesting to the fact that the war was not a popular conflict, and attesting to the fact that the powers that be had not been entirely successful at propagandizing their efforts, which meant that they did not effectively control the media. Against the American involvement in the war were the same voices of the same individuals who sought reform in the entire system: socialists, anarchists, "Wobblies," etc. To these individuals, the war represented very little in the sense of a conflict between right and wrong, and more in the sense of a conflict between the forces of imperialism, with various attached industrial super companies raking in the dollars from the blood and death of the battlefields. Indeed, the war proved to be very profitable for big business, e.g., the Du Pont corporation alone, who produced everything from munitions to poison gas, netted a $237 million profit during the conflict.

To counter the voices of dissent and to do so in a way that insured the destruction of many of the reform minded groups of the time, the government in 1917 passed the Espionage Act. According to this law anybody who willfully causes insubordination or refusal to serve in the nation's military during a war could face up to twenty years in jail. As one can gather by the use of the word "espionage" as the title for this new law, the psychological message implied is that those who are actively showing their displeasure (including speaking out) against a US conflict are engaging in spy related activities against the government. One might expect that a free press would see and highlight the possible hints of totalitarianism that such a law indicates. However, in the case of those who wished to expand their control of the newspapers--the media moguls--the law meant the possible destruction of those who opposed unchecked corporate growth. Thus, it is not surprising that big national newspapers such as the *New York Times* generally supported both the war and the promotion of negative feelings against those who were opposed to it. For example, one edition of the *New York Times* in 1917 quoted Elihu Root, a corporate lawyer and former Secretary of War, as stating the following about anti war sentiment: "...there are men walking about the streets of this city tonight who ought to be taken out at sunrise tomorrow and shot for treason."; and in yet another edition, there appeared an editorial that stated, "It is the duty of every good citizen to communicate to proper authorities any evidence of sedition that comes to his notice." All in all, 2000 individuals were prosecuted under the Espionage Act, 900 of whom served jail sentences, including Eugene Debbs, the leader of the IWW and a presidential candidate, who served 32 months in jail for lending his voice against the war, and whose organization would be virtually wiped out in his absence.

By the time the Second World War rolled around, the knot tying together big business media and the big government became a firm reality in the US, attested to by the ease with which every aspect of that media co-operated with the government to support what became termed a "people's war" against the forces of totalitarianism (Germany, Italy, and Japan). Even before the United States entered the conflict, a new law arose to secure the elimination of dissenting voices, the Smith Act, which basically took the powers of the Espionage Act and applied them to peace time; it also prohibited the joining of groups that advocated the overthrow of the government, as well as personal advocacy of the same.

The Second World War would prove to be even more profitable to the corporate sector than the first: US corporate profits rose from $6.4 billion in 1940 to $10.8 billion in 1944. So profitable a war, in fact, that it is easy to understand how some corporate heads might fantasize about a forever lasting conflict: Charles E. Wilson, president of GE during this time period suggested the possibility of a "permanent war economy."

Unfortunately for people such as Charles E. Wilson, wars (especially modern wars) don't last forever; somewhere along the way a country or countries simply run out of potential casualities, and the war comes to a conclusion. The solution for this apparent problem, and the preventive cure for keeping people from looking around them and questioning the prevalent authority, is to create the ultimate smokescreen, a "Cold War." In a Cold War, an evil adversay exists to draw the attention of a nation's population, but actual war never occurs, at least between the two nations in question.

In the case of the Cold War between the Soviet Union and the United States, the "Superpowers," a situation developed that proved to be enormously beneficial for the dominating elites of both societies. First, both countries were able to carve up the world into two different spheres of influence, consisting of various satellite nations, nations wonderfully expedient in that they produced cheap goods and labor for both countries. To rule these satellites, both superpowers created puppet regimes in country after country, regimes usually brutal towards their people. When the people ruled by these puppet regimes would naturally rise up in rebellion, the situation would again prove beneficial towards the superpowers: if the country fell outside of a superpower's influence, the rebellion could be painted as a clear indication of people revolting against the evil of the other system; and if the rebellion fell inside of a superpower's influence, it could be painted as being funded or supported by the expansionistic aims of the enemy and thus could be used as justification for further arming the dictators that you support.

But neither the Soviet Union nor the United States could paint anything without the willingness of the press to serve as a paint brush. We here in America are well equated with the image of the former Soviet Union's press as helping to coat everything in the shade of red according to the desires of Moscow, but what of our own press? Although claiming to represent the freedom prevalent and idolized in the shades of red, white, and blue, the sad truth is that the press of this society has been consistently painting pictures in shades of black and white, devoid of the colors and inquisitiveness of that which would truly occur in a "free press."

Have you ever stopped to ask the obvious question as to why whenever election time runs around, you can count on all of the major newspapers and the network press (both of which are commonly referred to as being a part of the "mainstream press") to only cover the campaigns of two political parties— Republican and Democrat? The answer lies in the same motivation that has driven big business into the mechanizations of American "democracy."

In 1905, the US passed a law that made it illegal for corporations to contribute money to politicians outright. However, as corporations are apparently very adept at working their way around laws through whatever loopholes may exist, they have managed to help pay for and support candidates friendly to their interests. One method they have used to provide money is through what are known as PACs, or Political Action Commitees. PACs are basically funds given by special interest groups, such as big companies, towards certain candidates. In 1984, PAC dollars constituted 59 percent of the average representatives campaign spending. Another method of corporate funding includes "soft funding," where various company representatives and officials individually fund a candidate, e.g., amongst the members of George Bush's "Team 100," one hundred individuals who gave more than $100,000 to his re-election campaign of 1992, were heads and members of corporations from Dole Fruit to Arco.

Obviously, big companies are not going to simply throw their money away on candidates belonging to parties with platforms unfriendly towards the big growth aims of big business, such as the Green Party or the Peace and Freedom Party. What they expect is that by supporting a political candidate, that candidate will then turn their head when the company starts to develop a monopoly or otherwise engages in questionable practises. In return for helping out the big money interests, a political candidate can expect the big advertising dollars necessary to win an election in this mass media emphasized society. But perhaps the best opportunity for advertisement comes from the press and their ability to make or break a candidate or even a political cause or issue.

Although some press coverage may be paid for (George Seldes, a media critic, brought to light through his investigations that before W.W. II , a secret $400,000 a year agreement between William Randolp Hearst and Hitler existed in which Hearst produced pro-nazi articles in all of his papers), for me to speculate without fact is to result to conjecture. What can be said, however, is that as far as elections are concerned, the mainstream news media have systematically provided free services (articles, and news clips) to the same candidates who generally receive funding from other corporations, and strangely these candidates usually base their platforms on issues that the mainstream press is focusing on, inviting the question of which came first, the politician with an axe to grind or the press readying the grinding stone? The answer is that they are both collaborators.

It might seem nice and easy to blame Sen. Joseph McCarthy for the thousands of lives that were ruined during the witch hunts of the Red Scare, but what occured could never have happened if the society's media devices were not in place, ready and willing to go with what the Senator offered. No matter how liberal you would like to perceive the press in this nation, they became the major force responsible for creating and emphasizing the "communist menace." You could easily write a book about the questions the mainstream press never illuminated or looked at effectivly, from issues concerning the nuclear arms race to issues about the FBI stalking civil rights workers. And in fact numerous books have been written, all leading to the final question: What made our press so inept?

Perhaps the answer becomes a bit clearer when one considers that during the Cold War, the press itself experienced a remarkable transformation. Just after World War II, although they were powerful, the newspaper chains such as *The New York Times* only controlled 20 percent of the nation's newsprint—80 percent of the papers were still independent. Somehow, by 1989, that number had entirely reversed itself. It seems unlikely that such consolidation would have taken place if there had not been a bogeyman to keep the public opinion occupied, to keep people from wondering about the ambitions of the big newspaper chains.

Normally, when children are afraid of the dark they learn to overcome that fear by facing the truth, by eventually growing and learning. They do not overcome that fear if they are surrounded by an influence calling itself a "crusader against darkness," an influence who labels the dark as 'evil,' who comforts the child at night through the usage of lies and brainwashing tactics that another, more rational person would certainly question and wish to remove the child from the influence of. In the world of government, when a sweet talking authoritarian comes into a society to treat that society as a group of ignorant, helpless children, we recognize that such a figure to be a manifestation of Big Brother. Somehow in our society, however, such crusaders have become protectors of democracy, commonly called politicians, who speak of the evils of the dark, never suggesting the reality that the room contains a light switch, a light switch the allies of the crusader, those called the "Press," control. Making their way through the rooms of a childlike race this press quietly turns off the lights, repeatedly whispering "boo," and removing the lightbulbs from room after room, donating these lightbulbs to Big Business who then sell the lightbulbs back to a terrified public at ridiculous prices.

One example of a crusader well liked by the mainstream press in recent times is Ronald Reagan. During Reagan's years as a president, the press continually referred to him as the most popular president in US history. In truth, he wasn't even close: four administrations in the previous fifty years before his had higher popularity peaks than his did, and three had higher averages. Perhaps the words just repeatedly didn't come out right and the Press really meant to refer to Reagan as the most popular president in corporate history, and with reason. His administration battered laws and regulations into oblivion that would have stopped mergers such as that between RCA, which owned NBC, and GE in 1986, setting a precedent for the huge mergers that are currently taking place in the media and other industries.

When one examines the track record of General Electric, one of the biggest lightbulb manufacturers, it seems strange that the thought of them owning a major television network did not meet with more skeptisism on the part of the press. Perhaps even stranger, the avoidance of the obvious connections between the government of crusader Reagan and General Electric. During the 1950's, Reagan hosted and starred in the long running *GE Theatre*, and William French Smith , who worked as US attorney general under Reagan and who served instrumentally in the softening of the anti-trust legistlation necessary for the GE/RCA merger, later went on to sit on the boards of directors at GE.

General Electric has perhaps one of the worst track records of any corporation: their questionable antics include (but are in no way confined to) the following examples: defrauding the government; bribing officials in other nations; laying off employees by the thousands (100,000 between 1981 and 1990) while generating massive profits; manufacturing and promoting faulty nuclear power reactors; shortening the life of lightbulbs during the depression; illegally working with a nazi corporation during WW II; poisoning the environment (in 1989, according to the EPA's superfund list, GE was cited as being responsible for 47 toxic waste sites around the country, more than any firm); and producing and selling products hazardous to consumers.

If a corporation of such a questionable nature buys itself a major chunk of the media, would you expect that media asset to be able to question its new parent company? When it is also true that General Electric generated a huge amount of revenues from government defense contracts, including nuclear weapons (General Electric produced every nuclear detonator for all of atomic bombs in the US arsenal), how do you think something so positive to the human species as peace would then be presented in the media that GE purchased?

During the cold war, and especially in the 1980's, NBC and the other mainstream press sources continually reported on a US missile shortage in relation to what the Soviet Union possessed, strangely underemphasizing the fact that even a fraction of the nuclear weapons found in either one of the arsenals of the superpowers would have served to annihilate the entire human species. But then obviously peace would not be profitable towards companies such as General Electric, Westinghouse, AT&T and others who manufactured products interwoven with the defense industry. More profitable to these firms, a media sponsored arms race forcing both superpowers to squander their resources on meaningless weapons of mass destruction until finally the economy of one of the superpower's collapsed, and the Cold War came to a conclusion. Or did it?

Carl Jensen is a professor at Sonoma State University, in California. Every year his organization "Project Censored" produces a book which lists and explains the top 25 censored news stories of the year. According to Carl Jensen, censorship does not have to mean that some governmental body comes in the middle of the night to burn your books. It can mean the suppression of information, the side stepping of issues, and the distortion of facts to placate the whims of a third party, whatever that party may be. Under such a defination, the mainstream media in America repeatedly proved during the Cold War to be as guilty of censorship as their Soviet counterparts were. But now that hostilities between the former Soviet Union and the United States are apparently defunct, are we to expect a time for healing, a time for change, and a time for the blowing away of the sorts of censorship and smokesreens that have allowed Carl Jensen to fill book after book? Is this the time that people will finally realize that the only way democracy will exist in a society dominated by a mass media is for there to be some form of equal representation in said media? Looking at the actions of the mainstream press, the answer appears to be a sad 'no.' As far as democracy is concerned, in the election of 1992 the public finally found a third candidate represented in the major media as a presidential option. Unfortunately, this man, Ross Perot, a so-called populist billionarre, helped to serve as a clear indication of who else besides Democrats and Republicans are to be thought of as viable political options: instead of the usual dog and pony show of American democracy, the show in 1992 included an additional jack-ass.

After the elections of 1992, it came to light that once again the press had suppressed various issues concerning the candidates, issues that may have helped voters realize what a poor choice all three men represented. In the case of George Bush, one issue suppressed concerned his war record. During WW II, apparently George Bush, then a pilot fighting against Japan, straffed a defenseless Japanese liferaft. Perhaps the voters would have questioned the ethics of Bush the young pilot and compared them to the ethics of Bush the pilot of the nation, a pilot that had only a year earlier been flying high on his popularity created by his involvemnet in another war, and the media's coverage of that conflict.

During the "Gulf War," a pilot's war, the media portrayed airmen of the U.S. forces decimating the Iraqi military with precision hits with their "smart bombs." In reality, only 7 percent of the total ordinance dropped by the U.S. armed forces during the conflict consisted of such "guided weapons," and of these, only 70 percent are thought to have actually hit their targets.

"Collateral damage" is a phrase that the Pentagon engineered to explain the unfortunate occurence of civilian deaths resulting from, say, a smart bomb missing its target and plowing into a school. But when one considers that the majority of the ordinance dropped on Iraq consisted of free falling "not so smart" bombs dropped from airplanes flying at high altitudes (US pilots flew at such levels to avoid anti-aircraft fire and the higher casuality rates that would have occured), where bombing accuracy is severly limited, and that the list of bombing targets had been expanded to include pieces of Iraq's civilian infrastructure (such as bridges and power plants), it seems ridiculous for the mainstream press to have come to any other conclusion but that massive amounts of "collateral damage" had indeed occured during the bombing campaign. But in keeping with a Cold War and totalitarian model, the mainstream press never failed to portray the war as being anything but one against an evil tyrant, a face with a mustache, an image, a personification, a bogeyman by the name of Saddam (commonly mispronounced by CNN reporters and government officials as "Sadam," or "Sodom") and not against a group of people. This was to be a black and white war, a war of Crusader versus bogeyman, and nowhere were we to find any hint of it being otherwise. When was the last time you heard anything about how George Bush's administration helped to provide Saddam Hussein's government with up to $5 billion dollars in loan money, of which Iraq spent $2.6 billion on the weaponry needed to make the invasion of Kuwait possible?

Unfortunately for the mainstream press, Saddam Hussein is not big enough of a threat to serve as the next Cold War monster. So who's next? North Korea? Not big enough. China? Too big of a potential dollar making venture for U.S. corporations such as AT&T, who are ignoring human rights considerations and dealing with this country. Libya? Not even. Perhaps reformed hostilities with Russia, but that might take some time. To make due without a visible foreign threat in the present, the press has had to pull a domestic monster out of the closet: the criminal.

On the issue of crime, the majority of people are never given anything but the most hysterical of facts brought to us by a mainstream press that would have us flush civil liberties right down the toilet. We hear of evil killers prowling the streets in search of victims, but we never hear how twice as many people die at work every year (more than 10,000) because of unsafe conditions than are murdered. Perhaps this has something to do with how a greedy employer who cuts costs by degrading safety conditions is not as glamourous as a roving maniac; or perhaps, the wandering criminal is easier to frighten people with, thus helping them to vote for whichever media supported politician shouts "more prisons!" the loudest. The public is also shown the horror of 3,000 narcotic related deaths yearly giving credence to those who back military tactics in dealing with drug dealers, but what about the 8,000 deaths resulting yearly from prescription drugs? Where is the news footage of police bludgeoning their way into a Thrifty drug store to arrest the pharmacologist? From the mainstream news, the public learns of bank robberies and stolen cars, but never sees the eyewitness camera following the police hunt of a fugitive corporate CEO guilty of polluting a river. We hear about how street crime costs the nation $4 billion a year, but never how corporate crime costs the country $44 billion yearly. We are shown Mickey Conroy, a state assemblyman from Southern Califonia who is pushing for a state bill that would force courts to have juvenile offenders paddled if found guilty of spreading graffiti, but we never hear of any similar proposal to spank the corporate heads of billboard companies, such as Gannett, who are responsible for covering the landscape with offensive advertising. In short, criminal activities covered by the press are usually committed by lower class level individuals, routinely portrayed as street scum, never business elites who are obviously supposed to be the defenders of all that is good about apple pie.

That crime is a problem in this society cannot be denied, but what is the difference between the objectives and methodologies of a street criminal and those of a corporate one? While writing this article a very close female friend of mine was almost murdered in San Francisco by some woman hating wacko. Although I try to analyze the violent criminals, and why they exist, if I had been there to help my friend, I would have done so by any means necessary. If it had not been my friend who was under attack, I would have still helped in the same manner. Similarly, when the people of a society as a whole are being victimized, then the fate of that society depends upon its capability to resist; when the society is incapable of doing so, then the burden falls upon the actions of a few individuals, the "resistance," to do so. Historically it has always fallen to the actions of a few, and not the many, to fight back against an oppressive system. As it stands that the resistance against the corporate takeover of this country (and others) is the exception and not the norm, those who are resisting have only one hope--that somehow the majority of the people will come to their senses and react.

If you decide that you do not like being a part of a society that reinforces the power of a handful of people, people with some pretty shoddy motives, you can work to change it, you can be part of the resistance. Unfortunately, it is almost impossible to escape supporting those who control the world around you, e.g., you might have to do some menial or wage slave oriented job for a large company. But because you are forced to work on a machine that you find odious to humanity does not mean you can't throw a wrench into it. This in no way implies that I feel it is ok for people to be either corporate rockstars or corporate CEOs; there is a difference between throwing a wrench in the machine and putting your hand in it. The further you stick your hand in the machine, and the more benefits you receive from it, the more benefits that machine receives from you.

The greatest personal power I believe that an individual possesses is the power to question. Utilize that power; start questioning the mass media, and what that media is telling you. Why did PepsiCo sponsor Woodstock 94," a concert sold to the MTV generation as a celebration of peace, while PepsiCo is currently under boycott for its involvement in Burma (Myanmar), which has one of the most repressive, human rights violating regimes around? Why did MTV and the big celebrity musical performers make such a big deal out of the No-Censorship issue, while at the same time one of their biggest sponsors, Blockbuster Video, practised economic censorship? Take a look at the news sources around you; are you getting the full story, or only what is being tailored made to suit the aims of a few elites? I know that your local newspaper might look like a piece of free journalism, but try to find out who owns it, and even take a look at the news wire services that provide information to them on world events, such as the Associated Press. You might be surprised at what you find.

At the end of this article is a list of books I've sited as sources and recommended as reading. If you can't locate them in your local library, try ordering a couple of them from a bookstore. Once you do a bit of research, you can share the information gained with friends and others. Perhaps you can even do what I'm doing and write about it. Fortunately, we still have an information based resistance in this society called the "alternative press," where you can share your written thoughts. MRR is only one example of thousands of independently produced magazines and news periodicals in this country alone. Many of these publications serve in an information sense the same purpose as a group of guerilla fighters would in a physical sense: instead of blowing up the structures of the prevalent system, they blow up the lies and fabrications of those who control it.

In terms of an alternative broadcast media, there is a big problem: television and radio stations are both firmly in the pockets of big business interests. If you want to start your own station, you'll have to deal with the FCC who make it harder than anything to get a license. Typically, it can take years and the government normally only grants licenses to organizations set up with boards of directors, officers, etc. or basically, corporations. Some freedom minded individuals have fought back illegally by setting up pirate radio stations, but I've yet to hear of a pirate television network. In the field of television, the greatest opportunity for alternative media comes through the capacity to use the broadcast facilities of local cable companies to televise a program that you create yourself. According to the Cable Communications Policy Act of 1984, local governments have some strength in demanding that cable companies provide some form of community access television; and as a result, presently, at least 1,000 cable systems offer such services. Whether such services will continue to exist is questionable; the entire cable system is being quickly divided up by a handful of corporate interests, (one corporation, TCI, has access to 20 percent of all of the cable receiving homes in this country), none of which care very much for being required to do anything, even if beneficial for the public.

But perhaps you're not really that interested in helping to strengthen the flow of independent media in this society, perhaps your only interested in creating art. If so, then sooner or later, you're going to have to decide whether you're creating art for art's sake, or art for money. If you make art only for money, then I guess you will have no problem cutting out words of your songs, your screenplays, or whatever it is that you create, to suit the needs of the money makers that wish to use you. You should also have no trouble with the same money makers completly altering your art; perhaps they will even decide that your art is unsellable, but that you have a marketable face, in which case don't be surprised if they use your face, your image, to sell what they create for you—their art; and in which case, the only type of artist you could call yourself would be a con-artist. In short, if you are incapable of allowing yourself or your art to be a part of a fraud, to be sold as a trendy product, then you are probably incapable of being a successful mainstream artist in the current society.

When certain art is not marketable for the powers that be, and that art has somewhat of an appeal to a certain group of people, sometimes what is termed a "counter-culture" will evolve around it. These counter cultures often develop certain dialectics and fashions particular to the members of that group, and in a sense the group becomes a tribe; and the longer the tribe exists, the more it grows away from using art as a common link between its members and the more it grows to use philosophies in that role. This is what I believe happened with the punk music scene: what started as a rebellious musical movement evolved over the years to include other art forms, as well as the creation of various media to deliver both the art and opinions of its various members. Unfortunately, somehow the "artists" in the scene, typically the musicians, have failed to see the evolution as anything but that of the development of a worldwide network of fans dedicated to helping them attain stardom.

As a result, we are now dealing with punk music celebrities on the cover of *Spin* magazine, as well as the corporate usage and manufacture of what is superficial about punk rock (piercings, green hair, etc), none of which should be surprising: the superficial has always been easy for corporate America to clone and mass produce. What is not easy to mass produce as a product is what people in the punk scene should be relying upon now as a form of resistance against the onrush of punk commercialization--the energy of thousands of people who have produced a true alternative community and an alternative media chain. This energy could be used to make a clear statement, a declaration that we intend not to be a part of those who care for nothing but money (the corporate world), a message that might strengthen the resolve of others to continue producing media, whatever that media might be. And perhaps, most importantly, it would show the corporate world that not everything is marketable without meeting some sort of clear resistance.

After I wrote my last article for MRR, I received a great variety of intelligent responses from various people. One individual by the name of Tom Hendricks, who produces a magazine titled *Musea* (a zine examining the media), came up with what I feel to be a wonderful idea: the production of a symbol that can be stamped or stuck as a stinker onto what is produced as an alternative media product. This symbol would indicate that whatever product it is, it was manufactured against the grain of the corporate nation that surrounds us. I would suggest that we in the punk scene start employing something like this. Presently, it is difficult for me to fully explain to younger people just getting into punk music why many of the bands that are moving into the corporate world are thought of as "sell outs." It is difficult to show such individuals what it meant for me to put on shows for bands for $2 only to see members of these bands playing music at Lollapalooza for prices I couldn't afford to pay. Instead of trying to explain a feeling of betrayal, or repeatedly trying to explain why corporations are fucked up, I could simply point to a symbol, nod, and say the following: "See that symbol? That's like a written word on the part of that band that they wouldn't sign a contract or work with a corporate ties. Well, they did. And you know what? If they tried to break a contract with a major record label, they'd have their asses broken. Well, nobody in the punk scene is going to sue them for betrayal of trust, but we can now tell you how dishonest they are due to this proof. It's too bad that we had to resort to using such things as this code, but sorry fuckers like these guys/gals are the reason why."

As it stands that I do not possess even a roughdraft of such a symbol or a written declaration of what it would entirely represent, I thought I would leave you with a question: what do you think of such an idea? Are you interested in sharing your thoughts on the subject, ideas for what such a symbol would look like? Should bands and others that go through corporate media sources like MTV also be included? What is the line between corporate behavior and what is simply just greedy? Or are both types of behavior basically the same? Whatever valid feelings, frustrations, or questions you have with my perspectives, please get in touch. Perhaps you could educate me on something I do not know, or I could try to find some information that you desire. I can be reached at the following address: Brian Zero, PO Box 4842 Santa Rosa, CA 95402.

The following is a list of books from which I received the information necessary to write this article; any of them that you read will provide you with information you probably won't find in the mainstream media: Bagdikian, Ben, *The Media Monopoly* Boston, Mass., Beacon Press, 1983, 1992 (this is simply one of the best historical research books I've ever read on the US media; you should look for a fourth edition, which is the edition I used); Clark, Ramsey, *The Fire This Time*, New York, New York, Thunder Mouth Press, 1992 (this is the book from whence I received my information on the Gulf War, a good source for those interested in wanting to know what really happened during that conflict); Jensen, Carl, *Censored, The News that Didn't Make the News and Why*, Chapel Hill, NC, Shelburne Press, 1993 (this is the journal I spoke of that covers the top 25 censored news stories each year. I used the 1993 edition for information for the article, but the 1994 edition is out, and you should be able to find it at a local bookstore); Lee, Martin A. and Solomon, Norman, *Unreliable Sources*, New York, New York, Carol Publishing Group, 1991 (another great book that chronicles corporate and government involvement in the media); Zilg, Gerard Colby, *Du Pont: Behind the Nylon Curtain*, Englewood Cliffs, NJ, Prentice Hall, 1974 (I didn't use this book much, save for a figure on the profits made by Du Pont during WW I. This is a great book for those who want to find out what corporations are all about. Du Pont tried to have this book banned, and was quite successful for a number of years, but now you should be able to find it in your library); Zinn, Howard, *A People's History of the United States*, New York, New York, Harper Collins Publishers, 1980 (I relied on this book *extensively* for the historical information found in my article, and if I were teaching a high school history class on a permanent basis, I would probably use it.) Other sources I used include the following: information on George Bush's war record taken from an article by Mark Hertsgaard from the Sept. 1993 issue of *Harper's Magazine*. The information on Blockbuster's assets I garnered from a *PR Newswire* from April 19, 1994. And finally, the statistic on TCI having access to 20 percent of cable subscribing homes came from an issue of the *Multi National Monitor*, from December 1993. *Thanks for reading, Brian Zero.*

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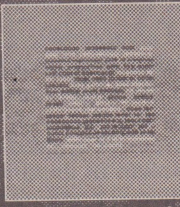

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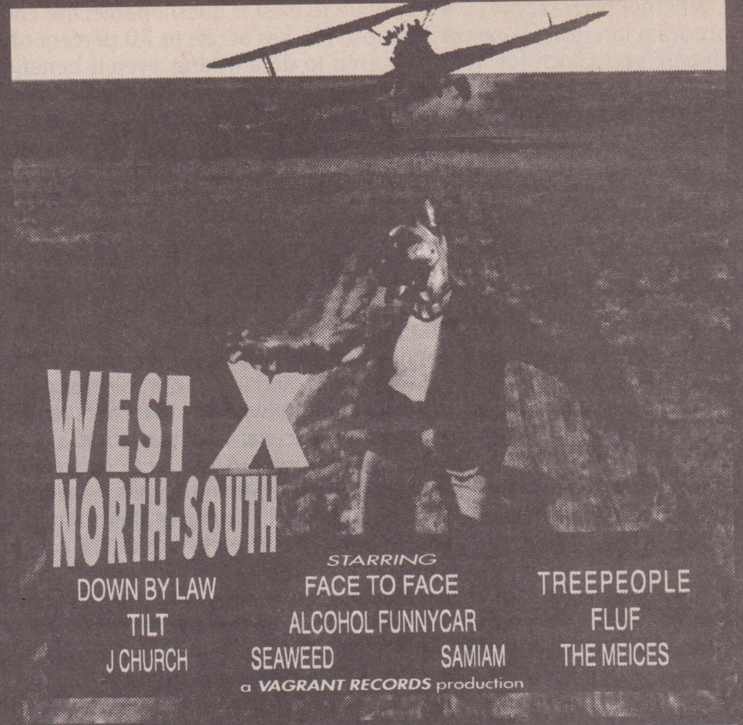

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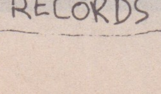

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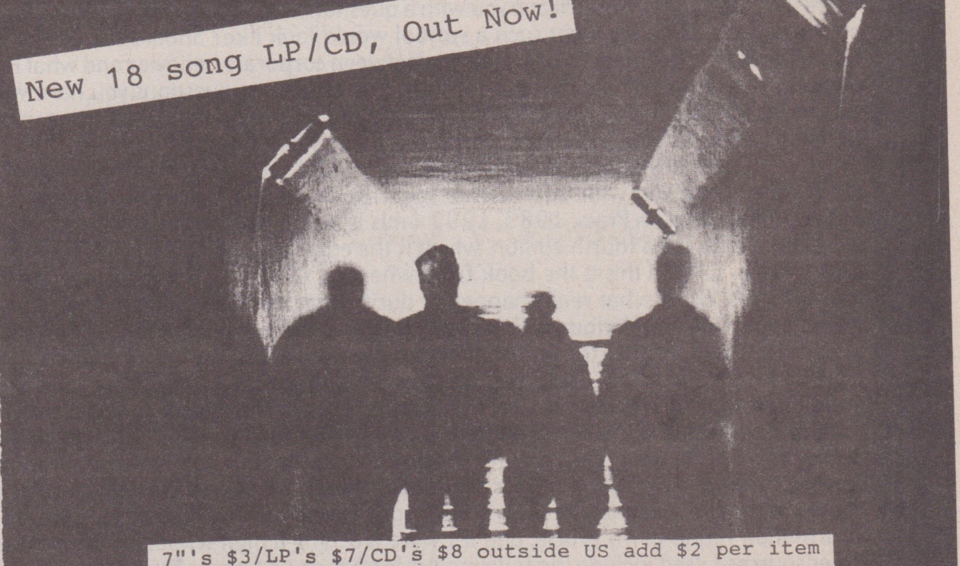

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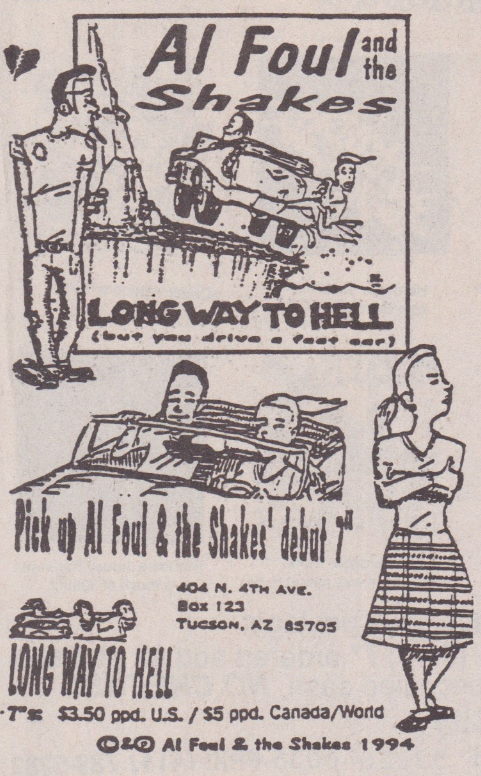
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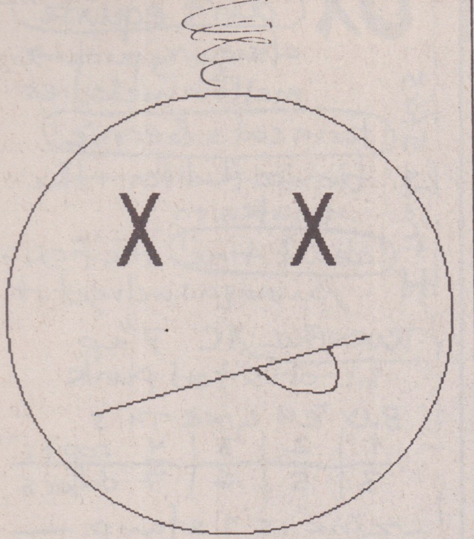

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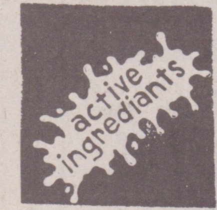
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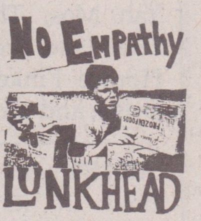
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BOOK REVIEWS

Reviews by: Joe Donohoe, Ken Sanderson, George Impulse

My Journey With Aristotle to the Anarchist Utopia
by Graham Purchase

My Journey With Aristotle to the Anarchist Utopia, **Graham Purchase**
Fiction, 128 pgs, $7.00 (III Publishing, PO Box 1581, Gualala, CA 95445)

When you shaved that circle A into your haircut, painted the word "Anarchy" onto your leather jacket, or tattooed that red-and-black star across your knuckles, the last thing on your mind was explaining the niceties of anarchist theory and practice to anybody. More like it you wanted to scare the bejesus out of your lame-ass parents in particular and give the finger to bourgeois society in general. The motive here was anger and outrage, not communication and understanding. Just in case you happen to run into some curious straight worth the time of day who seems interested in learning what anarchism is all about, "My Journey With Aristotle to the Anarchist Utopia" by Graham Purchase is the ideal fiction book for beginners.

Tom is a coal miner in the Australia of the near future, in a world experiencing economic and ecological collapse. When the miners call a town meeting in order to figure out how to deal with their situation, they are attacked by police who try to force them back to work. During the fight, Tom is knocked out and left for dead by the cops. He wakes up a thousand years into the future and meets an old man named Aristotle who gives him a guided tour of Bear City in the Cat-River bio-region. A millenia after the Great Social Ecological Revolution, human society has realized anarchism, a life without government, capitalists or bosses of any kind based upon decentralization, individual liberty, voluntary association, small community, free cooperation, workers control, mutual aid, and ecological harmony.

The anarchist vision of "My Journey..." is "old school." It's the anarchism of Emma Goldman and the syndicalism of Sam Dolgoff, updated with Murray Bookchin's social ecology. Almost everybody in this anarchist far future is vegetarian, probably the only thing with which today's anarcho-punks will identify. There are no crusty punks drinking 40's while listening to very loud grindcore in their squats. Purchase describes the anarchism of average, dare I say normal folks; touching on work, play, schooling, and sex among other subjects. It's short, 120 some pages, and the style is simple, not simplistic. A quick read, perfect for the more-often-than-not-older person in your life who has cool potential but who also doesn't have a clue.

Come to think of it, given the general ignorance these days of your average circle-A-brandishing punk about anarchism, it's a book well worth picking up, along with your latest copy of Profane Existence. (GI)

OUTER VINYL
GIGS IN JAPAN 1991-1993
Photographs by TAMAKI OBUCHI

Outer Vinyl - Gigs In Japan 1991-1993, **(556-18 Shii, Kokuraminami-ku, kitakyushu, Fukuoka 803 Japan)**

An amazingly well put together, well laid out thin 8 1/2 x 11" photobook, self published and released by the photographer Tamaki Obuchi.Her Crisp Live photos are of on-stage performances by Fugazi, Rocket From The Crypt, Boredoms, UFO Or Die, an performance by Steve Albini and KK Null, and more from shows around Osaka and Kyoto. It's great to see D.I.Y. efforts like this spreading in Japan, (and especially from a woman !) and even though the focus is primarily on American bands, there's great pictures of Rise From The Dead, Blow One's Cool, Concrete Octopus and more. (KS)

ANSWER Me!
THE FIRST THREE

Answer Me! The First Three, AK Press P.O. Box 40682, San Francisco, CA 94140-0682 / Goad to Hell Enterprises P.O. Box 31009, Portland, OR 97231. 320 pgs., $13.00ppd.

Some years back I was more misanthropic than I presently am. I used to collect newspaper clippings involving the sickest most depraved sorts of crimes, like fathers bathing their kids faces in sulfuric acid or about a man who laughed as he was sentenced to life for the rape and murder of a little girl. I was surprised how easy it was to come by such information and horror in the mainstream media

BOOK REVIEWS

and how delightfully appalling it could be when decontextualized in what I called *My Happiness File.* Since then I've lightened up a bit but I still wake up some mornings grinding my teeth and muttering to myself for reasons that aren't always that clear to me but which at other times are only too clear. Occasionally you come across some cultural manifestations that make painfully clear the many reasons people who don't have their heads up their asses could possibly be unhappy.

This brings to mind AK Press' packaging of the first three *Answer Me!'s.* Jim and Debbie Goad probably need to be analyzed more like a U-Boat needs a fly screen but since Yohannan won't let me use his computer unless I do some work for him here goes. I won't repeat what Trent Reinsmith covered in MRR #126 so allow me to approach the subject matter differently. The one thing that impresses me the most with this hatezine is the balls (and clit). There was a time where people who, for whatever reason, questioned the values of the uptight American middle class had the courage of their convictions. They were willing to get their ass kicked. They were willing to voice unpopular opinions. They were willing to laugh at what was simply horrible. What else could they do? Abbie Hoffman, who Goad notes "stood apart from most of his generation's Che clones by dint of his sense of humor", could joke that hundreds of Americans' had committed ritual suicide in auto wrecks over Labor Day Weekend in protest over the Vietnam War. Paul Krassner could describe Lyndon Johnson's alleged functional necrophilia on the Kennedy corpse in *The Realist.* Neither got hung up on sensitivity or "correctness" or whether or not Jackie Kennedy's feelings would be hurt. Their anger was too real, too strong. Jim and Debbie Goad's anger is that strong though they don't have a Vietnam War to focus on so they pick other targets. Ultimately they have decided that death is better than boredom (the cause of more anger than it is given credit), preferably other people's.

The Goads and their sinister allies aren't political radicals. That's boring. They aren't trying to make a better world and they are pretty up front about admitting that. The world is a shit hole and they're going to have fun with it. This is exactly what both the mainstream and "alternative" media do, as well as doctors and lawyers, get some kind of profit from other people's misery. They wouldn't be doctors and lawyers if they didn't.

"...I don't sit on any side of the political fence. Anyone who does is a simpleminded sucker," Goad explains "Sure, America's past is a gory saga of plundered land and exploitation, but what nation isn't.....If I were black or Native American, I'd probably think 'America' is a sinister concept. If I were a rich WASP, I'd probably gush with patriotic fervor. But I'm neither, so I DON"T GIVE A FUCK.......Liberals are dumb because they don't understand that history is a murderous power struggle and that their standard of living was purchased with blood; conservatives are stupid because they try to justify the murderous urge. At *Answer Me!,* we're comfortable with ourselves; we don't need to justify anything."

In short *Answer Me!* is what punk at one point was. An existential middle finger at everything that sucks, which, in the Goads' book, is the majority of the human race.

In issue #4, which just came out and which many retailers have been unwilling to stock due to the images and content has been described to me as "akin to eating too many tortilla chips at once without any liquid or salsa and getting them stuck in your throat." That's fairly accurate. There are some fucking crass images in here. I mean *fucking crass.* At the same time I found questions being asked about assumptions concerning rape, which are a given in various political zines and Women's Studies classes across the country, to be relevant but, due to dogmatic assumptions concerning gender and the relation between sex and violence, are forbidden topics of discussion in institutions of "higher learning", especially if he who posits the question is male. Anybody who reads the Donny the Punk piece in the same edition will also be surprised to witness just an eency weency bit of compassion seeping into Jim Goad's prose.

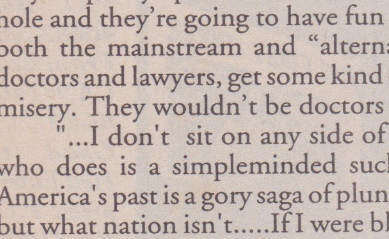
Answer Me! has definitely opened my mind a bit, though I'm not a completely uncritical fanboy and I sure as shit wouldn't want to think this way all the time. Yet I find this so lovingly packaged parcel of hate refreshing in a sea of bullshit, syncophant entertainment publications. It reminds me that some people still use their brains. As Anton La Vey points out in an interview from issue #2, it's doubt, not truth, that will set you free. Jim Goad is doubtful towards many dogmas.

So what do you get when you buy this? Only one ad, for AK at the very back. Interviews with Timothy Leary, Kid Frost, Al Goldstein (Screw magazine), the last interview ever with black crime writer Iceberg Slim, David Duke, Al Sharpton, NAMBLA, Boyd Rice, Anton La Vey. Articles on Public Enemy (from some years back when they were scarier whitey bashers) and the Geto Boys ("funky necros"). Goad's article on the Vietnamese gangs of Orange County done for *Playboy.* Independence Day in Bakersfield (a truly undiscovered community), 24 hours on Sunset Blvd "West LA on Sunset is where you find the Los Angeles of stereotype, where people are tanned, rich and stupid" yup. One hundred suicides (Hemingway, Hitler and Sylvia Plath), 100 mass murderers and serial killers. Guns. Debbie providing the definition of misanthropy in essays like "Babies are Dirty" and "I Hate Women/I Hate Men". Rants, rants, rants. Your eyes will bleed.

What's next? We have a hard to find rape issue so what can top that? Most likely Goad Enterprises, refreshened by the Portland climate, will do a NICE issue. Jim will interview the Dalai Llama, Debbie will write a heart felt plea for peace in the Middle East, Boyd Rice will discuss how meeting Mother Teresa changed his life for the better........ Nah.

Okay answer me, is *Answer Me!* punk? No. They give their readers their moneys worth. (JD)

MOVIE REVIEWS



Yo! Mad Prof. Mike, here, with the Headbanger Movie Reviews!

Everyone knows that the best part of going to a movie is the previews!!! And everyone knows the best kinds of movies are Horror/ Gore/ and Trash movies!!!

So picture, if you will, an hour and a half of nothing but horror and exploitation movie trailers!!!! An hour and a half of and half of good, clean headbanging fun **THAT'S NOTHING BUT THE GOOD PARTS**!!!

Hence: SOMETHING WEIRD VIDEO'S HORROR/GORE/ TRASH TRAILERS, # 8!!!

Most of these trailers are from the glory days of the late 60s and the 70s, when exploitation cinema was a high art, and the selling of exploitation cinema was an even higher art!!! The video itself is low quality: the pictures are muddy, the sound and color garbled, but that JUST MAKES THE TAPE **EVEN BETTER**!!!

What ever happened to the trailers of a few years ago? Now, trailers are just boring quick-cuts and shit like that! The TV commercial for the double feature of THE BLOOD SPATTERED BRIDE and I DISMEMBER MAMA was done as a special TV news break, where a reporter covered a guy being taken out the theater in a strait jacket!! The ad copy for VAULT OF HORROR proclaims it has "Everything That Makes Life Worth Leaving!!" The voice over for SILENT NIGHT, EVIL NIGHT intones: "If This Movie Doesn't Make Your Skin Crawl, It's On Too Tight!!!!" THE MANIACS ARE LOOSE promises "You'll see heads chopped off before your eyes!!!"

And the glory days of the gimmick ads are behind us. No one gives out insurance policies against heart attacks suffered during horror movies, anymore!!! No horror movie ads proclaim over a blank screen: "WE CAN'T LEGALLY SHOW YOU ANY MORE OF THIS MACABRE MASTERPIECE OF DISMEMBERMENT!!" The last hurrah was for SLITHIS, which I saw when I was 13, and they handed out SLITHIS survival kits with each ticket! "YOU MUST BE PROTECTED!" screamed the ads!

These movies all look great!!! Who wouldn't want to see THE HOUSE OF EXORCISM, starring Telly Savales and Elke Sommer? (Well... don't answer that.) BUT Jeez! Even Andy Milligan's totally wretched THE GHASTLY ONES looks so good, I wanted to rush out and see it!!!

ON our headbanger scale of 1-4, SOMETHING WEIRD VIDEOS HORROR GORE TRASH TRAILERS # 8 gets four headbangs. I can't wait to get hold of the other seven in the series.

* * *

This month, two of America's most prominent cannibals died with 24 hours of each other: Jeffrey Dahmer and Jerry Rubin. Of the two, I found Rubin the more disgusting. Jeffrey Dahmer was a sick puppy who ate his victims. Jerry Rubin was a hypocrite who ate his beliefs and then sold the resulting excrement. He was fond of saying: "The 90s are the 60s turned upside down!" This onetime founder of the Yippie Movement became the father of all Yuppies: the embodiment of everything I hate about baby-boomers who sold out. I've got nothing against shaving your beard and your pony-tail and getting a job. But crass materialism of the type he advocated was simply disgusting.

If you want a filmic glimpse of what Rubin used to be about, a little counterpoint, say, to THE BIG CHILL, check out 1968's groovy political satire, WILD IN THE STREETS!!

WILD IN THE STREETS is about a youthquake of a revolution sweeping the United States after multi-millionaire Rock Star, MAX FROST gets the legal voting age reduced to 14. Max and his band, the Troopers (which has Richard Pryor in the line-up!) pull this off by singing '14 or FIGHT!!' on national TV!! Max then gets elected President and puts all the horrible OLD PEOPLE over 30 into concentration camps. Heyyy... who was it who used to say "Never trust anyone over 30?" I can't recall.

Along the way, we're treated to LSD poured into Washington, D.C.'s water supply... "Heyy... didn't someone really advocate putting LSD in water supplies? I just don't seem to remember who that could have possibly been.

And then there's a great performance by Shelly Winters as Max's psychotic mom, Hal Holbrook as a Kennedy-like Congressman, and the Army firing on protesting students two years before Kent State!!

Ah, well. Who could have imagined back then that so many hippies would mutate into Yuppies? And Jerry Rubin, the man who paved the way, is now expunged from this mortal coil. He was hit by a car while jay walking. I really hope the car was a BEEMER, and that the driver was closing a big deal on his car phone at the time.

WILD IN THE STREETS gets four headbangs.

* * *

I'm usually over the fucking Moon about Dario Argento movies. I really don't *review* films made by this insane Italian genius of Horror movies, but write love letters about them.

Brace yourselves, folks.

I've finally seen a Dario Argento movie I didn't like!!!

The movie in question is INFERNO the sequel to Argento's masterpiece, SUSPIRIA.

INFERNO picks up thematically where SUSPIRIA left off. There's a cabal of Evil Mothers of Human Misery in the world, each cloistered in her own house of evil built by an insane alchemist. Like in SUSPIRIA, someone stumbles onto the doings of the Evil Mothers and all kinds of mayhem breaks loose.

The moments of mayhem and weirdness are pretty cool, but they don't hang together. And in some scenes, Dario's twisted heart doesn't seem to be into it at all. You'd *think* a scene where a guy is eaten alive by rats in an Argento movie would be the nastiest thing this side of Winston Smith. But it was actually done much better in WILLARD, believe it or not.

In INFERNO, the secret of the Evil Mothers is revealed in a fiery finale. There's this build up to the revelation and... AND... **AND**....

I shot up in my chair and screamed "WHAT?!!! WHAAAAAT?!!! That's IT?!!! That's the BIG secret of the Evil Mothers?!!! MY MOTHER'S SECRET FOR CHICKEN SOUP is more interesting than that!!!"

On our headbanger scale of 1-4, Dario Argento's INFERNO gets 2 headbangs, but only because of a couple of cool moments.

* * *

After I saw INFERNO, it was with some trepidation that I watched Dario Argento's 1985 flick, PHENOMENA, a movie that most critics cite as Argento's worst. I grit my teeth, watched, and.... Hey!! I liked it!!

PHENOMENA is weird. Not quite as hallucinatory as Argento's over-the top epics: TERROR AT THE OPERA and SUSPIRIA, but full of mightily bizzarre stuff that takes PHENOMENA out of the same league as Argento's more mainstream "Black-Gloved Killer" movies, like BIRD WITH THE CRYSTAL PLUMAGE.

Now check this out: Jennifer Connely goes to a nasty girl's school in the Swiss Alps. She has a telepathic link with bugs, and the bugs protect her while she's trying to figure out whose chopping off the heads of teen-aged girls in the area.

By the way, I've often said that no one does de-capitations the way Argento does. There are two doozies in this flick!! I had my thumb on the remote control and watched those heads come off and back on—come off and back on—come off and back on...

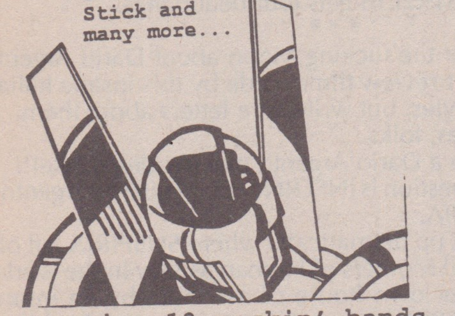
If all that weren't weird enough, we've also got a trained, razor-wielding chimp; a mutant midget; a swimming pool full of bodies; a huge machete wielded at the end of a pole; and a guy breaking his own hand to get out of manacles. These are a few of my favorite things. Personally, I'd love to splice a few scenes from THE SOUND OF MUCUS into PHENOMENA and vice versa. The Swiss Alps look just lovely in both flicks, y'know?

PHENOMENA is available in a shortened US version called CREEPERS. I haven't seen the US version, but PHENOMENA could stand a little shortening. So no big deal, huh?

On our Headbanger scale of 1-4. Dario Argento's PHENOMENA, a.k.a., CREEPERS, gets three headbangs. Later.

MICRONOTZ TRIBUTE

William Burroughs
Kill Creek
Truck Stop Love
Stick and
many more...



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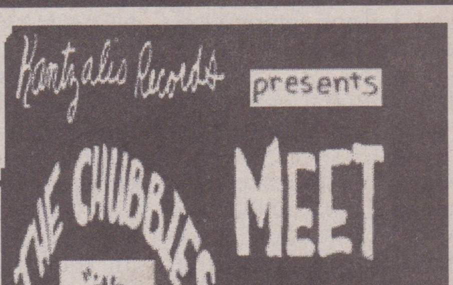

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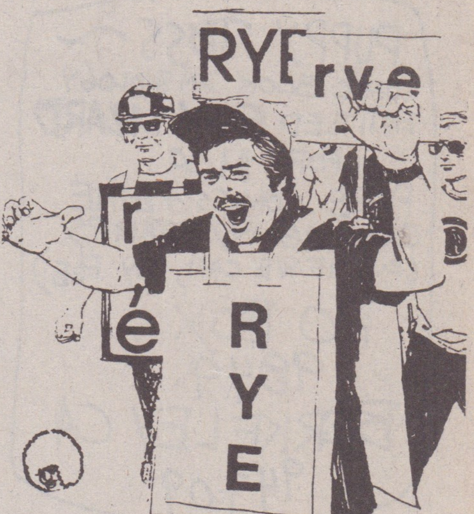

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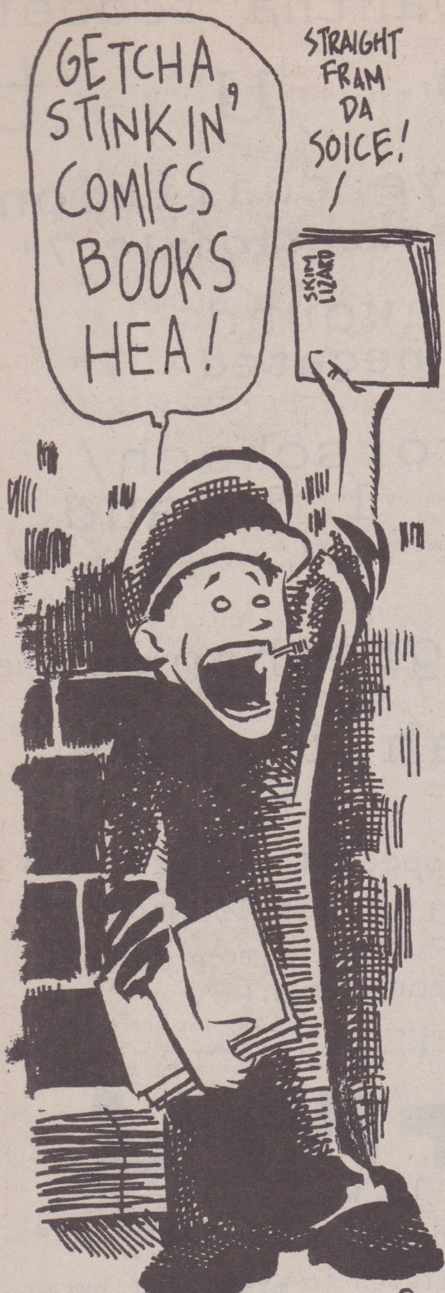
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RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (MA) Matt Average, (SB) Suzanne Bartchy, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

A.C. - "Old Stuff, Part Two" CD

For a band without real songs they sure have a lot of discographies. This one includes their halves of the splits with MEAT SHITS and PSYCHO, comp tracks, and the "Live" and "Unplugged" EP's. There's also some unreleased stuff from said sessions but they don't really offer any surprises. (NN)

(Devour, PO Box 108, Boston, MA 02117)

ACAO DIRETA - "Baseado Em Fato Reais" LP

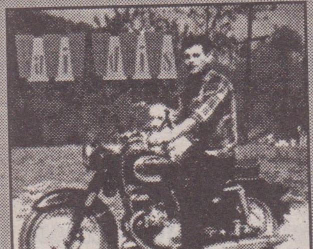
Awesome hardcore from Brazil that wastes no time in getting down to business. 12 songs with insightful lyrics that portray a realistic attitude on the world and situations through the eyes of the band,Sung in Spanish, but there are lyrical translations in English included on the lyric sheet. Support international hardcore punk! (MA)

(Devil Discos, Av. Sao Joao, 439.2 And., L. 343 E.345, CEP 01035, Sao Paulo, BRAZIL)

ACTIVE INGREDIENTS - "Jumping The Train" EP

Nice. Beer influenced hardcore that is fast and punchy. I found myself playing air drums on the second listen. Sounds like SoCal in the early 80's which is no surprise since their last 7" was from '85. I would buy this if I didn't already have it. A fun party record for all the uncool gatherings. (FR)

(Beer City, PO Box 494, Milwaukee, WI 53122)



HASIL ADKINS - "Chicken Shake/She's Mine"

Soul rocker or sole rocker? Leather coats and motorcycles, beyond the old school. The shit JERRY LEE LEWIS was striving for. Brilliant, loose, noisy, low fix. It's a one man band with the ghost of HANK WILLIAMS. Cool rock and roll. (SM)

(Norton Records, Box 646 Cooper Stn, New York, NY 10003)

ADZ - "Where Were You" CD

Loads of old OC punx from both the ADOLESCENTS and DI, I don't know if this is serious or some burnt out scenester piss take, but either way this CD is actually quite good. Punchy, melodic hardcore reminiscent of various members previous bands. Introspective, kinda sorta personal type lyrics, this oozes old style SoCal-ness. (LD)

(Lethal Records, PO Box 14868, Long Beach, CA 90803-1414)

AGATHOCLES/PATARENI - split EP

It had to happen - the kings of split releases finally share the same slab of wax. AGATHOCLES prove that even on their 24th (?) release they can still offer a few surprises. This time they've slowed down the mincecore a tad to pay tribute to their hardcore roots. The lyrics are actually intelligable but it's still great! To my knowledge it's only PATARENI's 13th outing but they check in with 5 outstanding tracks that are a little longer than what they're known for. There's even a great ENT cover. (NN)

(Enemy Music, PO Box 32511, Cleveland, OH 44132)

AGE - 12"

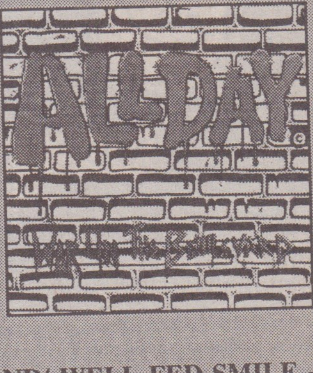
Hey, this really punches with an acute 1-2. Production is way upfront and sucks in the avid listener. AGE, from Germany, was (July '94 saw their demise) part of that '90s hardcore thing that encompassed bands like RORSCHACH, HEROIN... You get the picture. This is the fuckin' shit! Do not miss it! (KG)

(Summersault, Holger Ohst, Wendeberg 32, 38444 Wolfsburg, GERMANY)

ALL DAY - "War On The Boulevard" EP

Basic old style O.C. punk—kinda like the VANDALS but heavier—which can be either great or horrible depending on your taste or, in my case, mood. (Hey, go read a real magazine if you want a real record review.) (PC)

(Know Records, PO Box 4830, Long Beach, CA 90804)



THE AMERICAN PSYCHO BAND/ WELL FED SMILE - split EP

THE AMERICAN PSYCHO BAND side is one long emo style song fairly slow with a lot of pretty sounding parts. Not bad at all and pretty entertaining, wins best record cover of the month award from me anyways. The WELL FED SMILE side though is great poppy style stuff that has it's explosive moments. Reminds me of SLUDGEWORTH and similar pop. They apparently got recorded wrong and it needs to have the pitch adjusted by +3. I tried this here and it does make all the difference. (FR)

(Lil' Deputy Records, PO Box 7066, Austin, TX 78713)

RECORD REVIEWS

ANHREFN - "Clutter from the Gutter" EP
80's sounding pop from Wales, with some actress as singer. (And?) What BOW WOW WOW might have sounded like with one more guitar. Decent. Part of the 333xUp&Down series. (KK)
(Incognito Recs, Hermannstr. 1, 70178 Stuttgart, GERMANY)

ANOTHER FINE MESS - "Million Smiles" CD
Yes I do agree with the name. They've got it all: pop, punk, rock, ballads. Whatever you want it's here. And it's all done as THE JAM would do it. The lyrics are a little more emocore though. So to sum, yeah I like it, but it doesn't blow me away. (CK)
(Dropzone, PO Box 89, Worcester, WR3 8YU, UK)

APOCALYPSE HOBOKEN
DATERAPE NATION

APOCALYPSE HOBOKEN - "Daterape Nation" EP
Sorta rock-pop-punk with those "I got hormones"-teen-boy growled screams over it all. I dug the singer's style. Songs about drugs and fucking and emotions. For some reason, listening to this SCREECHING WEASEL comes to mind. Maybe I'm just crazy. (AI)
(Johanns Face Records, PO Box 479-164, Chicago, IL 60647)

APT.3G - "New Hope For The Dead" CD
As heavy and as fast as they come. Both sides of the coin on this raw slab of meat. Total thick neck thrash and burn. Solid as a cement truck, APT.3G kicks ass. A couple of ex-punkers and a couple of ex-rockers team up to tear your undies off. Burns with personal revenge, pride, and soul. It doesn't get any harder, really! (SM)
(Bitzcore, Postfach 304107, D-20324 Hamburg, GERMANY)

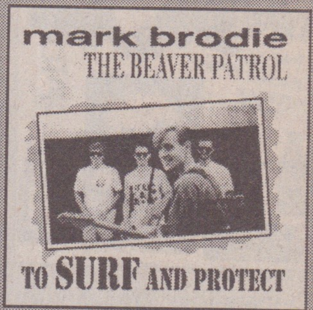
ARTLESS MOTIVES/BICKER - split LP
ARTLESS MOTIVES crank out decent hardcore ska in the VOODOO GLOW SKULLS/OP IVY vein. Cool horns in all the right places. The BICKER side is emo-esque stuff in the JAWBREAKER/DRIVE LIKE JEHU vein, although not quite on their level. (RL)
(Woodson Lateral, 85 E. 19th, Eugene, OR 97401)

THE BASSHOLES - "Haunted Hill" LP
Sick as I am of reworkings of old LP sleeves, this one gave me a good chuckle (but where's the fucking wheelbarrow?). THE BASSHOLES, in case you dinna' know, are a guitar/drums duo that play stripped-down fucked-up blues rock the way the cats like it. At the risk of sounding like Johnny Fucking Lo-Fi, however, this otherwise winning package of tunes is marred by a sound that's too clean. Some more noise would fill out the sound nicely, and the vocals could really use the edge that some shitty equipment could provide. Nonetheless, these boys are still a force of good in my book. (DD)
(In the Red Records, 2627 E. Strong Pl., Anaheim, CA 92806)

反戦 反動物実験
BATTLE OF DISARM
Ø/Ø/Ø

BATTLE OF DISARM - "In the War" EP
Another crusty four-song dosage from Japan's most prolific peace-punks. Clunky blasting hardcore with hoarse shouting out of condemnations for meat-eaters, war and other subjects from the DISCHARGE school of lyric writing. All of their vinyl releases have been solid, but all seem to fail to capture the over the top abandon and free reign of distortion that fueled their amazing demo recordings. (KS)
(Tribal War Records, PO Box 20712, New York, NY 10009)

THE BEAT BUTCHERS - "10 AR" CD
This is really embarrassing. I can't seem to determine if this is a comp or one band. Whoops. It's also in (fill in the blank language), so I can't read it, but there are quite a few photos of different people, so we'll go with the comp theory. Clean, well-produced tunes of the melodic power hardcore variety (Is that a new genre I just made up?). This thing rocks, and deserves a gander. (SB)
(can't locate an address, so shoot me)



MARK BRODIE AND THE BEAVER PATROL - "To Surf And Protect" EP
Surf band from Canada...... totally cute blonde surfer boy deluxe on the cover, that must be Mark Brodie...... he reminds me of a way more handsome version of Matt from Melrose Place. Overall, the music here is typical boring, well produced surf instrumentals, flawless, no balls, trendy, utterly worthless meaningless crap..... but the picture on the cover is worth a million homosexual wet dreams. Mark Brodie, yer my special "long board" guy. (SW)
(Eager Beaver, 12160 Boundary Dr So., Surrey, BC, V3X 2B7, CANADA)

BEEFHEAD - "What I Try" EP
The title song has a guitar-heavy 70's feel to it. "losin' Head" has over-wrought lead guitar and omnipresent drumming. The b-side, "Everything," is too busy with much instrument-wanking and melodramatic vocals! The whole record just doesn't rock. (BR)
(Deranged Records, 762 Highland Ave, Atlanta, GA 30312)

BENCHWARMER - "Pud" EP
Monotone plodding emo-ish stuff that didn't do it for me. Somewhere inbetween AmRep snooze and a less powerful JAWBREAKER. (RL)
(Slow To Burn, PO Box 8386, Victoria, BC, V8W 3R9, CANADA)

RECORD REVIEWS

BENDER - "Funny Kar" CD
Very much in the whole GREEN DAY vein of things—personal lyrics (i.e. girls), a pretty, clean college-rock sound, down with the heavy melodies. It's got one helluva production, but ends up being a bit slick and not catchy enough. If that's your thing, this is a find. (SB)
(Ringing Ear Records, Maplecrest, New Market, NH 03857)

BLIND WILLIE'S JOHNSON - "Oops" EP
Bluesy rocking that veers uncomfortably close to bar blues, especially on the second side. "Summer of Hate" is a decent original and their version of "Married Woman" seems to owe a lot to the FLAMIN' GROOVIES arrangement, but there's a decided need for a little more abandon here. (DD)
(Unclean Records, PO Box 49737, Austin, TX 78765)

BLITZ BABIES - "On The Line" CD
Stop and go punk rock with female vocals and a lot of 'woh oh oh's' from Australia that is more rock than punk. At times parts of this really clicks and there are slight hints of an Avengers influence but as the songs progress they turn stale quick and become annoying. Enough said. Some material on this disc has also been released on vinyl. (MA)
(No Deal Records, PO Box 158, Camperdown, NSW 2050, AUSTRALIA)

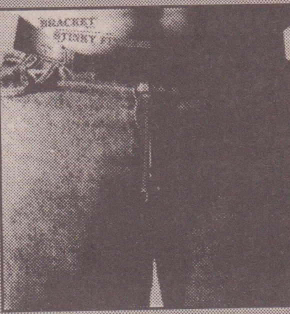
the legendary
Bloody Mess & the Skabs
3-25-89
elliston square
nashville tennessee usa
live
1. biker punk from hell
2. punk rock point
Bloody

BLOODY MESS AND THE SCABS - "Live" EP
A four banger here, with the emphasis on the MESS. Raw, rude, fucked, long haired punk scum rock. This one is for the thousands of BLOODY fans. Total noise rock, shit-faced and wide fucking open. Talentless, tasteless, an orgy of blood and pus. At least they ride snowmobiles! (SM)
(Black And Blue Records, 400D Putnam Pike #152, Smithfield, RI 02917)

BLUEPRINT/BADGER - split EP
These pop bands offer 2 songs each, with BLUEPRINT sounding a bit like The 3 O'Clock. It's wimpy, but not bad. BADGER play music that might be inspired by 120 Minutes, it's wimpy, but not good. (MC)
($3.50 ppd: Bob Ashley, PO Box 1888, Clute, TX 77531)

BONECRUSHER - "World Of Pain" CD
Themes of crime, life in a city, poverty, and psychos set to a background of DANZIG/MISFITS influenced rock. (MH)
(Lethal Records, PO Box 14868, Long Beach, CA 90803-1414)

BOBBA FETT YOUTH - EP
They came together because of their love for punk rock and Star Wars. Ok, that's cool. I knew people like that in high school. What I can't understand is that they openly admit to being geeks, yet the recording on this is awful. Shouldn't true geeks at least know a little bit about recording? The music is sort of hardcore, when you can make it out, and no songs about Star Wars. (CK)
(Bucky Records, PO Box 72671, Las Vegas, NV 89170)



BRACKET - "Stinky Fingers" EP
Fans of NOFX and GREEN DAY will want to grab the best single yet from this Northern California band. BRACKET had an album out on Caroline earlier this year, but MTV refused to play their video because the corporate moguls at Viacom, didn't want any competition for GREEN DAY, who they had already deemed the chosen band for MTV's under 25 demographics. Even if you don't like GREEN DAY you'll probably like all 3 songs here. (MC)
(Fat Wreck, PO Box 460144, San Francisco, CA 94116)

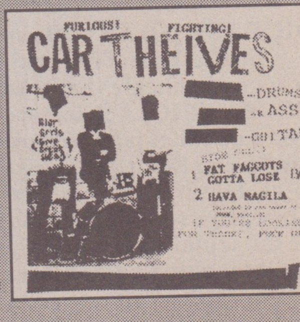
the Bristles
Generation Annihilation

THE BRISTLES - "Generation Annihilation" EP
THE BRISTLES will kick your skinny punk rock butt into next week. This is top notch New Jersey beer-bash oi-inflected punk rock, with the emphasis on *punk*—a great follow-up to the other Beer City EP by THE BRISTLES, "Bomb Tonite." If you like drunk punk bands like THE CASUALTIES, this is your cup of suds. Great! (BR)
(Beer City Records, PO Box 494, Milwaukee, WI 53122)

BUM - "I Am Superwoman" LP
Awesome rocking pop punk reminding me of why I used to love AUSTRALIAN punk so much. Effectively bridging power pop and punk not unlike a male version of the MUFFS (circa the Au Go Go single). Cool. (LH)
(Munster Records, PO Box 18107, Madrid 28080, SPAIN)

FiFi
and the
MACH III

BUM/FIFI & THE MACH 3 - split EP
FIFI and company hail from Japan, and their track here sounds quite a bit like The RICHIES. BUM are a consistently good Canadian outfit who deliver some fairly catchy fast power pop-punk. (MC)
(distributed by Get Hip in U.S.)



CAR THIEVES/SUPERCHARGER - split EP
This is a repressing on the first SUPERCHARGER 45 (without the permission of all band members), this time sharing vinyl with a bunch of losers from DC who flaunt their homophobia and general stupidity in an attempt to be sooo 'punk'. Musically, they're SUPERCHARGER-like on one song, surfy on the other. (TY)
(Budget Rock Implosion, no address)

RECORD REVIEWS

CAMBIO NEGRO HC- "Terror Nas Ruas" LP

I really wanted to like this record. It has a lot of things going for it - Brazilian hardcore with a great cover and surly vocals. Unfortunately, they play the same mid-tempo, metallic stuff from start to finish with no variation. It takes more than a few guitar solos to add spice to this snoozer. (NN)

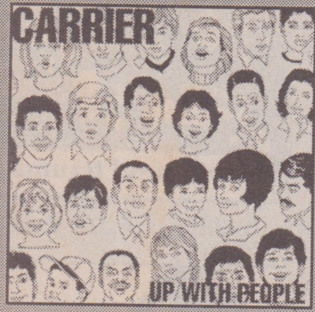
(L.A. Nino, R Samuel Pinto 90/901, Boa Vista 50.050-240, Recife, PE, BRAZIL)

CARBOMB - "Young Heart Attack" EP

Young "revolutionaries" from Austin team up to put out one of the better records of the year. There is plenty of raw rage and drop kicking action. Lyrics rant and stumble their way through teen rebel angst similar to NATION OF ULYSSES. Overall, it comes off sincerely even with its smart ass, bratty quality. (MK)

(Buddy System Records, PO Box 49514, Austin, TX 78765)

CARRIER - "Up With People" EP



Fast, melodic punk á la everybody else. But these guys seem to do it in a more sincere, less derivative way than everybody else somehow. Maybe it's the lack of "snottiness" in the vocals or the slight sense of humor in the liner notes. Worth a listen or two. (PC)

(Wooden Blue, PO Box 1147, Tempe, AZ 85281-1147)

CHEETAHS - "Message To Santa Claus/That's Your Problem"

Competent 60's retro in the CYNICS/CHESTERFIELD KINGS/NY DOLLS camp. The A side is a mildly funny "fuck Santa" type tune that I guess is just a little late in reaching the MRR readers. The flip is a cool maracas/harp fueled rave up with all the garage mannerisms down pat. Pretty good tunes, not the most original but not too shabby either.(HD)

(Chunk, PO Box 244, Easthampton, MA 01027)

COCA CAROLA - "In Bordes Berundran" CD

IRON MAIDEN meets the BANGLES with BAD RELIGION vocals gruffness. Very melodic European punk with cool chanted breaks. (MH)

(Beat Brothers, no address)

COUCH - "This Lifes" EP

Though this record does not—and probably could not—measure up to how great this band is live, it's still a darn good debut. I'm glad they put their big hit song "Oh" on here. The other four songs are less catchy and more quirky but will grow on you if you give 'em a chance. With weird influences like FLAMING LIPS, WIRE (who's "3-Girl Rhumba" they cover here), and years of living in the completely polluted town of Eureka, this is not your typical Lookout release. (PC)

(Lookout, PO Box 11374, Berkeley, CA 94712)

CUM - "Raise" EP

I can't figure out why everyone seems to feel the need to have a DISCHARGE-influenced sideband but here's another. The chords are the usual simplistic stuff but there are more than a few cool breaks and some pretty spiffy drumming as well. Plus, they play really fast, forcing me to swallow my tongue and admit that I do actually like this. However, the lyrics to "If I Were A Girl" are bound to lose a few fans. (NN)

($4 ppd; Your Own Jailer c/o J. Jutila, PB Vag 14, 756 49 Uppsala, SWEDEN)

THEE CYBERMEN - "Got A Groove" EP

It's fucking catchy, that's what it is. Well produced and very 3-chordish, '60's-ish, kinda like a clean MILKSHAKES. But it's so fucking strong!!!!! Like a big penis. I hate to admit it but I recommend it!!!! Yeah, yeah, yeah, yeah, yeah, yeah!!!!! (SW)

(Vendetta, 22 Byrd Close, Waterlooville, Hants, PO7 5UX, ENGLAND)

THE CYNICS - "No Siesta Tonight" CD

The first thing I think of when I'm listening to this is "Why aren't there any songs of that last lame album they put out?" Then I discover that this is a reissue of a European album they release a couple of years back. Recorded in Spain and sounds just like I remember them sounding. The intro thing could have been left off. Sounds check are annoying enough when you're at the show do we really need them in our homes? (CK)

(Get Hip)

DBX - "Another Nightmare" EP

Another batch of excellent Japanese HC but with a slightly more distinct personality this time. Underlying grooves and moshy bits interspersed within the high-speed onslaught distinguish DBX from the crowd without detracting from their power. They sing in English but the lyrics are also printed in Japanese. Awesome stuff. (NN)

(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164, JAPAN)

DAS KLOWN - "Laughing Stalk" CD

This will certainly appeal to fans of early '80's So. Cal punk and it's fitting that these guys would have a release on Posh Boy. Mid tempo punk with atmospheric guitar stylings here and there, no to mention slight hints of a DICKIES influence, and even lighter touches of a DEAD KENNEDYS influence popping up here and there. The more charged songs like "Jobless" are the preferred picks for this reviewer. (MA)

(Posh Boy, PO Box 4474, Palm Desert, CA 92261 - 4474)

DAXLS - "Go Way Out" EP

THE DAXLS
GO WAY OUT
Green Fuzz · Mary Anne · See your friends

Screamin' '60s-style garage punk with farfisa organ and grumbling guitars, everything loose and wild. Their cover of "Green Fuzz" is the best tune on a very raw record. Limited edition of 100. (SS)

(Teenage Kicks, Stadtjagerstrasse 8, 86152 Augsburg, GERMANY)

RECORD REVIEWS

DEATH SENTENCE
Needle Park

DEATH SENTENCE - "Needle Park" EP

Unclear where/when this band is from (though they're not the same as English, Canadian, or Australia band with the same name), yet another dumb hastily Macintosh'ed slick sleeve EP with no inserts, info and/or lyrics. Hyper-manic hardcore thrashing a la the OUTPATIENTS or DRESDEN 45 (and including both bands' penchant for painful guitar solos). Tinny demo-style sound quality, but the bottom line factor here is speed and these six songs fly by pretty quick. (KS)
(Sludge Records, FRANCE)

DEFORMED CONSCIENCE/ THREE WAY CUM - split EP

Powerhouse split from a label that's got heads turning. DEFORMED CONSCIENCE have been worth following - their steadily improving songwriting is strongest here - three great songs - cool shit. Recorded at the same time as their material on the V/A PESTILENCE box set from earlier this year. THREE WAY CUM clock in with four new ones - I'm glad some of their newer stuff has the female vocalist more involved, while these songs are good, she adds quite a bit. (TM)
(Sludge Records, BP 77, 75623 Paris, Cedex 13, FRANCE)

DISCORDANCE AXIS/DEF MASTER - split EP

DA have gotten so fucking intense lately! They've really picked up the grindcore torch with renewed vip and vigor, outperforming most other bands in the category. Even a seemingly gratuitous cover of "Gimmie Gimmie Gimmie" turns into a masterpiece in their hands. I am a fan for life. Meanwhile, on the flip, DEF MASTER's brand of industrial-grind-hardcore is the musical equivalent of a Black & Decker to the skull. A tremendous follow up to their debut that'll please anyone into harsh noise. (NN)
(HG Fact, 401 Hongou-Mansion, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)

Donkey
BUSTIN' NUTS
FOR
BIG SCORIN'

DONKEY - "Bustin' Nuts" EP

Nice little package with overlapping cutaway... Full color! Musically... almost garage-like at times. Almost discordant, GOD IS MY CO-PILOT-like at others. Songs skip between both styles without really grasping onto either. Weird whiney vocals. Not awful. But I wouldn't say I like it. (LH)
(Guided Missile, 69 Dorset Rd., London E7 8PR, UK)

DUNG BEETLE - "Destroyer" EP

Normally I'd say that any band this chinchy with packaging—photo copied onion skin, no graphics, lyrics etc.—deserves a sound public spanking. However, this band rocks just enough to only merit a severe tongue lashing. "Blowhole" and "Swinger" are both adequate jobbies which unfortunately wander off into unnecessary slow drek; where as "Temptation" is full on self-indulgent cacophonous drivel. Interesting, but could be better. (LD)
(Load Records, PO Box 35, Providence, RI 02901)

88 FINGERS LOUIE - "Wanted" EP

Typical Fat Wreck Chords fare. Those of you who like the BAD RELIGION/NOFX sound—no matter who does it, if it's at all interesting, original, catchy or good—will buy this anyway, right? So it won't matter if I tell you that "Blink" is a good song and the other three (especially their cover of "Help") are pretty much forgettable. (PC)
(Fat Smelly Boring Wreck Chords, PO Box 460144, SF, CA 94146)

EXPLOSiVE kATE
playground trauma

EXPLOSIVE KATE - "Playground Trauma" EP

Primitive garage punk by guys just learning to play their instruments (I hope). Trax like "Song For Greta" and "Kiss My Fucking Ass" show a solid command of 3-chord punk, with decent melodies and an agreeably hard sound. Above average; I look forward to future releases. (SS)
(Swindle Records, 1306 Riverside Dr., Wilmington, DE 19089)

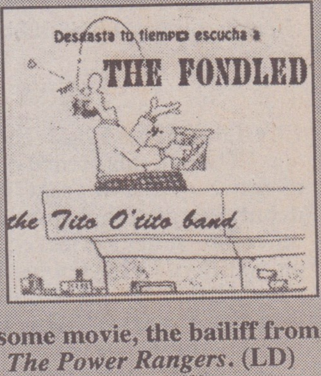
the FEELERS

THE FEELERS - "Best Of Times" EP

Was this recorded in a tin can? It actually ends up sounding pretty cool; comparable to say THE RIP OFFS (to whom I pledge my eternal love and admiration) but not as chaotic. Anyway, this is fuckin' cool garage rock with hooks. (SB)
(Coolskin Records, 1495 Wright St, Santa Rosa, CA 95404)

THE 5.6.7.8'S - CD

More trashy 60's garage/surf stuff from this all-girl trio. Right up the alley of the Estrus crowd, but I'm sure they know that already.(RL)
(Au Go Go Records, GPO Box 542d, Melbourne, Vic 3001, AUSTRALIA)



THE FONDLED/THE TITO O'TITO BAND - split EP

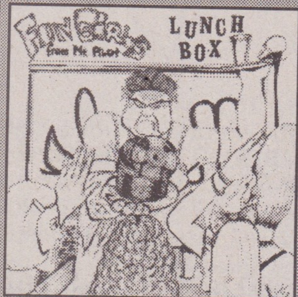
I'm a big FONDLED fan; any band whose singer gets as drunk, beats herself up, and does hilarious Darby Crash imitations is okay by me. Simple one-two-fuck you punk based around choruses where Toni sings "I love Wonder Woman / I want to fuck her in the back of my car." Pure genius. THE TITO'S fill out the flip with three cool tracks about some movie, the bailiff from *People's Court* and the tune from *The Power Rangers*. (LD)
(Toast Records, PO Box 833, Lawndale, CA 90260)

RECORD REVIEWS

FREE KITTEN - "(KI)" EP

Art damage slowed down to a painful drilling sensation on "Sexboy". "Darby Speak" is a spoken ramble ala the GERMS' Darby Crash. The packaging is a nod to the GERMS (GI) record and has a cool pop-up of FREE KITTEN when you open the gate fold. (MH)

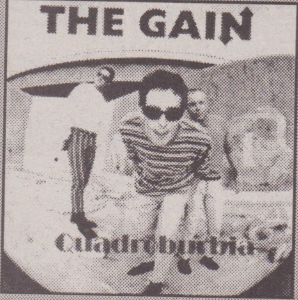
(Radiation Records, Apdo 1427, 48080 Bilbao, SPAIN)


Fun Girls from Mt. Pilot
LUNCH BOX

FUN GIRLS FROM MT. PILOT - "Lunch Box" EP

A lunchbox indeed, complete with: one napkin, one sticker, one 7", one booklet, and one spork. I admit I thought this record was gonna suck hard when I saw it, but glory be, it's a goody. Rockin', silly punk with songs about girlfights and tons of other angsty shit. I really, really liked this. Besides box sets always look *sooo* fine on my record shelves. (LD)

(House O' Pain, PO Box 120861, Nashville, TN 37212)



THE GAIN - "Quadroburbia" EP

Cool catchy mod-ish pop punk along the ways of poppy DOWN BY LAW (who aren't mod) or BRACKET (who aren't mod either). In fact, the only mod thing about this is the way these guys dress, although I still dig this record if not their fashion sense. (RL)

(Brrrapp Records, PO Box 3805, Simi Valley, CA 93093)

GAS - "Flexible Heads" CD

Italian pop punk (sung in English) that reminds me of the CREAMERS. Straight forward and basic with female vocals. Decent. (RL)

(Banda Bonnot, V. Nomentana 113, 00161 Roma, ITALY)

GAUNT - "I Can See Your Mom From Here" LP

Well, I've been waiting a year for this, which always puts a record under heavy expectations. This is the most cleanly produced of their releases, which I didn't think did them any favors - not that it brought forward any musical deficiency, I liked the fucked production of their previous releases. It's everything else that the other releases have been though - infectious songs with the hooks that have kept the 'Best in Columbus' argument raging for a long time around here. (TM)

($8 ppd: Thrill Jockey, PO Box 476794, Chicago IL 60647)

GOOD RIDDANCE
DECOY

GOOD RIDDANCE - "Decoy" EP

Catchy pop punk with sing along choruses that have harmonies. This music would fit nicely into a soundtrack for surf videos and old skate board videos. The song "Free" is definitely the stand out, mainly due to lyrical content. These guys could be the next big thing. Check it out. (MA)

(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

THE GORGONS - "Push That Sputnik In!" CD

17 jumpy swamp-trash '60's slop from France, echoing the BEGUILED or CRAMPS, drifting in and out of a slight retro overkill, tribal drum beats and guitar drive. Throws a couple HEADCOATS covers in for good measure and the vocals are slobberingly and wonderfully wacky over the whole mix. (KS)

(Vulva Records, 15, Rue Des Goulvents, 92000 Nanterre, FRANCE)

GUILLOTINE TERROR - "Japanese Corruption" CD

A rather subdued release from the once powerful GUILLOTINE TERROR. The energy and chaos of their EP and previous CD are gone, leaving behind mediocre, mid-tempo death/crust that never really gets off the ground. It just chugs along slowly until all the songs become indistinguishable. The few worthwhile songs will definitely not justify the import price. (NN)

(Battle Planning, 6-8-1-205, Fuda, Choufu-Shi, Tokyo 182, JAPAN)

GUTTERS - "Keep Playing Bingo, You'll Never Know What" EP

Here's how I imagine this band got together. The band practices at the drummer's house in the basement. The guitar player was the original singer, but he was a little too shy and wouldn't always sing while rehearsing. Next door lived a guy who like to be alone most of the time and wrote poetry of a sort. He hears the band practicing and starts hanging out while they're are playing. One day he decides to take the mike and recite some of the stuff he written. He gets really into it and the bands lets him join. They happily record an EP for all to enjoy. (CK)

(Andy Crespo, 49 Venture Dr, Springfield, MA 01119)

H.C. 137 - "Madeingo" LP

Rapid-fire snare drum rattling, great throaty Portuguese shouts and precise metal-influenced musicianship (in fact too precise and sometimes static) mark this Brazilian band's debut LP. Fifteen well-crafted songs that would build more steam and intensity complemented by a rawer sound quality and more, louder distortion. *If you're pissed, you should sound pissed, dammit!!!* Perhaps a translation of the seemingly socio-political lyrics would help clarify things. Solid. (KS)

(Subway, Postal 137, CEP 74001-970, Goiania, GO, BRAZIL)

HEAD - "Street Level Assault" 12"

These muthas came out with THE RAMONES record Joey wishes he could have followed "Too Tough To Die" with. If Dee Dee hears this, he'll quit chasin' the dragon and start playing punk rock again. Each of these songs is an instant punk rock classic. This is Seattle's version of THE QUEERS, and that's high praise indeed. Listen to this incredible version of "I'm Not Like Everybody Else." Amazing! this is clearly one of the most underrated bands in the entire punk rock community. Catch on to the HEAD locomotive; it's steaming on through right now! (BR)

(PO Box 9144, Seattle, WA 98109)

RECORD REVIEWS

THEE HEADCOATS - "Louie Louie/Louie Louie (Where Did She Roam)"

Even though I'm burned out by the quantity (and general lack of quality) of HEADCOATS releases, I'm still waiting for another "Girl From '62" or "Pederast." This sure as hell isn't it. Two slightly different arrangements of "Louie Louie" make for one tedious chore of a listen. (DD)
(Sympathy for the Record Industry)

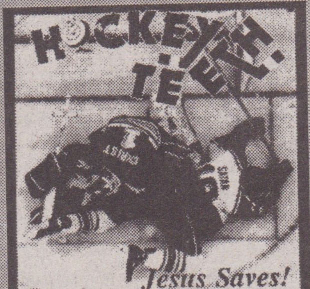
Helen Shields
The 7" Pig E.P.

HELEN SHIELDS - "The 7" Pig EP" EP

Rockin, guitar-based stuff here. Somewhat catchy and probably intentionally so. Songs about being trapped in the "Corn Belt" and how bad it sucks, Pot, and obsession, all combine to be a little depressing to me, when combined with the sympathetic guitar. Piano on one song denotes that they want to sound "rock" and they do for sure. (FR)
(Helen Shields, PO Box 30211, Indianapolis, IN 46230)

HELLNATION - "Cancer Ornament" EP

Well, what could prove to be the last hardcore record pressed in Australia is certainly an impressive way to end. Six songs from the last LP ("Control") and two songs recorded live at Gilman St. in the summer of 1992. More of their patented slash and burn - still can't believe someone so soft spoken (Ken) can make such unholy vocals. Live stuff is surprisingly good - both performance and sound quality - certainly makes it worth searching out for those tracks alone!! (TM)
(Sprial Objective, PO Box 126, Oaklands Park, SA 5046, AUSTRALIA)



HOCKEY TEETH - "Jesus Saves" EP

Lyrics wrestle with the mania of white pride, the mess of humanity that war creates, the fear of alienation but the need to follow what you think is right and hypocrisy.... Set to MINOR THREAT style punk intensity. (MH)
(Homewreckords, PO Box 16015, 859 Dundas St. W, Toronto, ON, M6J3W2, CANADA)

Sell Out Young

HORMONES - "Sell Out Young/ You Can't Win"

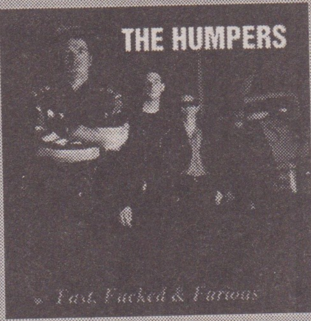
Totally catchy traditional punk. The A-side vocals and guitar have a SEX PISTOLS sound, while the B-side is a little less abrasive, not unlike SF's MUTANTS. Both are mid-tempo and melodic. Well produced without sounding slick. Some serious talent here. (KK)
(Unclean Records, PO Box 49737, Austin, TX 78765)

HOT CORN GIRLS - " Look At My Bum" CD

Starts off with one of the most terrible, gawd awful noise things I've ever heard (and I like noise) then moves into an unnatural combination of BUNNY BRAINS, DICKIES and any punk-pop band that comes to mind. What the hell am I talking about? Exactly. It's punk, the songs are short and it's really fun. (CK)
(Stingy Banana Records, 335 E 10th St #3, New York, NY 10009)

HUGGY BEAR - "Weaponry Listens To Love" LP

It's HUGGY BEAR's first full length and I had high expectations. I adore their split with BIKINI KILL, in particular the rockin songs that are woman-sung. I found this record slower, artsy, with irregular tempos and less energy, and with mostly guy vocals. It could be compared to an asynchronous FALL. The JOY DIVISION cover I liked the best, but the whole thing was not the HUGGY BEAR I thought I knew. (JH)
(Kill Rock Stars, 120 NE State Ave. #418, Olympia, WA 98501)



HUMPERS - "Fast, Fucked, & Furious/For Lovers Only"

If you don't know this band, and if an early 80's L.A. punk n' roll sound appeals to you, like it might to me, check this band out. There's a lot of the right elements for me here: fast, catchy songs, w/ guitar/bass 'catch me if you can' thing happening. But honestly, I'm pretty tepid on this. I can't seem to get over a weird aversion for the singer; it's like he ate a whole box of ego-snax he didn't earn. Funny, I'd recommend this band, and if you already like 'em, disagree with me, knock yourself out. But I ain't gonna go see 'em again just 'cause I've got nothin' better to do. (RY)
(Sympathy)

HUMPERS - "Fast, Fucked, & Furious/For Lovers Only"

If you have been properly introduced to THE HUMPERS, then let's not belabor the issue. They are the rockin'est band from down south. This kind of punk rock is stripped down, no gimmicks, go to the front of the club, roots punk. Mr. Drake has the kind of stage presence that grabs you by the face and pulls you closer. Expose yerself to this great band and you'll understand why Rev. Norb has built a red & gold shrine on his wall for THE HUMPERS. (BR)
(Sympathy)

HUTCH - "The Last Cold I'll Ever Catch" EP

I've been listening to this record over and over trying to figure out something clever to say or even some band to compare them to, but all I can think of is how I might like to get a burrito later. Yeah, maybe a super vegetarian from El Toro... Mmmm, burrito... Okay, okay, I'll say it. Typical, no not even typical, just generic mid-fast tempo mid-90's MRR free-box record. Back beans, please. (PC)
(Excursion, PO Box 20224, Seattle, WA 98102)

I'D RATHER BE DEAD - "You Say" EP

Goth-ish drunk punk that reminds me of the HUMPERS or THE STOOGES. Decent stuff for you raw rock-n-roll types. (RL)
(No Problem Records, 917 East 5th St, Bethlehem, PA 18015)

RECORD REVIEWS

INSANE YOUTH - "Not Give A Damn" EP

Alongside DISCLOSE, this is the premier Japanese band to borrow heavily from DISCHARGE without being a boring imitator. Same wall of noise, same overpowering repetition, although their song structure and lyrics are more intricate and complicated than DISCHARGE ever managed with any success. Consistent with the quality of most Japanese hardcore releases - still better than most stuff making it on to wax nowadays. (TM)
(Bloodsucker /Devour, PO Box 108, Boston MA 02117)

Jack o' Fire
SOUL MUSIC 101

JACK O' FIRE - "Green Onions/ Help Me"

The kids love the blues, especially done the lo-fi way a la B. CHILDISH/J. SPENCER/DOO-RAG; but it scares me when new bands start re-recording covers like this that can't be touched with a ten foot pole. I have no problem with this musically, in fact it's done very well—I just don't see the point. Pull this out of your hat live, when the crowds in a dancin' mood, save the vinyl for a song that won't remind us of a beer commercial. (RY)
(Sympathy For The Record Industry)

THE JAWAS - "What Goes Ha Ha Bonk" EP

Star Wars references get everywhere in this world. Four energetic songs from this Alabama punk band with young anger that is unpolished yet coherent. The standout song "Master Plan" is cool both musically and lyrically reminding me of some of the nonfunk BIGBOYS stuff. Unfortunately, due to the job of the cover, I can't make out any other lyrics so I have no idea where the fuck these guys are coming from. (MK)
(Nation of Kids, 3104 Fouche Dr, Huntsville, AL 35805)

JAY HAWKER - EP

This record serves an evolution to the Northwest hardcore sound. Loud chunky metal HC with many layers comes together to make a surprisingly concise, powerful record. Musically complex like DRIVE LIKE JEHU but with more HC sense. The vocal style brings to mind NW bands GALLEONS LAP and UNDERTOW. They go to some effort to explain their position in allowing partial manufacturing cost and distribution to be handled by Dutch East India. I don't agree with their stance but I appreciate their efforts to communicate as opposed to keeping silent like most. (MK)
(Excursion Records, PO Box 20224, Seattle, WA 98102)

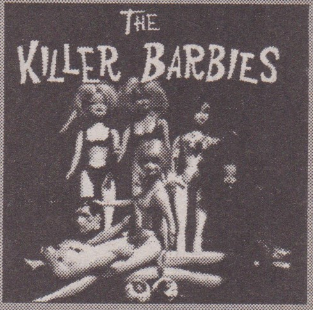
JOE ALCOHOL
THE HONG KONG KNIFE
WR
UNFORTUNATE MOTHER FUCKER

JOE ALCOHOL & THE HONG KONG KNIFE - "Unfortunate Mother Fucker" EP

Goody! S'more Japanese super-trash! First song is a J.A. original, and I'm hearin' a HEARTBREAKERS/THUNDERS sound. Swell!! I have no doubt there's a dynamic skinny-legged stage show that goes along with this. I wish I didn't have to bag on the BOWIE cover, but, "Modern Love" oh no! Not that! Maybe as an instrumental... maybe as another song instead. However, their "Louie Louie" is not the "yooge" and it rocks, rocks, rocks the cap off my Sapporo! I wouldn't miss 'em live. (RY)
(Whiskey Records, Room 402 5-8-14 Honmachi, Shibuya-ku, Tokyo 151, JAPAN)

KEROSENE 454 - "Blown Clean" EP

This is a nice, clean record that emotes with emotion, dynamites with dynamics and is by far the best K454 release I've heard yet. It's rather a melding of early JAWBOX and FUEL and maybe POLICY OF 3. (KG)
(Fire Power Products, 706 Easley St, Silver Spring, MD 20910-4533)



KILLER BARBIES - "I Wanna Live In Tromaville/Love Killer"

The A-side is strictly ordinary medium-speed punk with their trademark cutish girl vocals, but the flip cranks up the volume and speed. This doesn't quite have the same oomph as their Elvis Live EP. (SS)
(Toxic Records, Apdo 1425, Vigo, SPAIN

KILLER BARBIES - "Elvis Live!!" EP

Remember THE FREAKS? An underrated NYC band who evolved into D-GENERATION. Anyway these are their Spanish counterparts. All the songs are catchy pop/ punk rock with female vocals. If you like THE MUFFS, you'll like this. (EC)
(Subterfuge Records, PO Box 46055, Madrid 28080, SPAIN)

THE KINDRED - "Love No More/Today This Day"

Main track is a nice mid tempo pop punk tune. Vocals sorta remind me of when Frank from MTX would sing too low for his vocal range. It's cool. A fun quick ditty. Ditto for the b-side. (LH)
(Blue Room, 578 Potomac Ct., San Jose, CA 95136)

KLAMYDIA/DIE SCHWARZEN SCHAFE - split LP

The KLAMYDIA tracks are just what you'd expect from this bunch (very dependable) and just what the doctor ordered - a huge dose of head-bouncing, Finnish pop-punk. Ahhhh. The DIE SCHWARZEN SCHAFE tracks are similar in style, though the pace is a little faster and they have that German sing-a-long stamp. Both good. (KK)
(Kräklund Recs, PI 459, 65101 Vaasa, FINLAND)

KUSTOMIZED
DEMONSTRATES YOUR HI-FI

KUSTOMIZED - "They Call It Sleep" EP

Peter Prescott's new band that's not all too different from the VOLCANO SUNS or even other Beantown bands like SORRY. The A side is a pleasant enough, hummable tune with a hint of noise/ dissonance and Mr. Prescott's patented goofball vocals. Also includes a cover of LA PESTE's classic "Better Off Dead" though in this instance, the version here is exactly played like the original, with this version being slightly slower and naturally not as good. Would've been nice to see Pete do something different from that post-BURMA thing that he's been straddled with, but what the hey. (HD)
(Mag Wheel, PO Box 735, Allston, MA 02134)

RECORD REVIEWS

KURORT - "Stachanov" CD

Double bass drums, powerful intense thick guitars, heavy weight music, low grinding vocals that fit great with the grooving metallic crunch displayed by this band from Austria (I think). Really cool. (FA)

(Sacro Egoismo, Schelleingasse 39/24, A-1040 Wien AUSTRIA)

LENNY - "What I See" EP

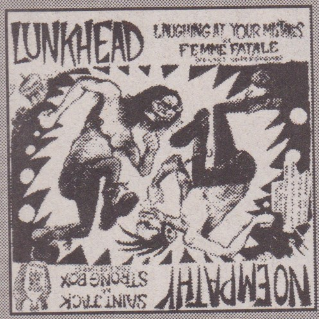
An altogether unexciting amalgamation of obvious influences. The most obvious being DINOSAUR JR. Dude, when you sing like you're uninterested, you're supposed to be bored with society, not with your band. (LH)

(Mag Wheel, PO Box 15, Boston, MA 02133)

LIVING DEAD/DESTINATION VENUS - split EP

Two English mid-tempo punk bands share this 7". The LIVING DEAD has a strong singer and good stick to the ribs songs. DESTINATION VENUS's first cut sounded like a rawer version of THATCHER ON ACID. Their second cut was faster but not as strong as the first. (MM)

(Mission Control, 65 Tunstall Rd., Biddulph, S-O-T, Staffs, ST8 6HJ, ENGLAND)



LUNKHEAD/NO EMPATHY - split EP

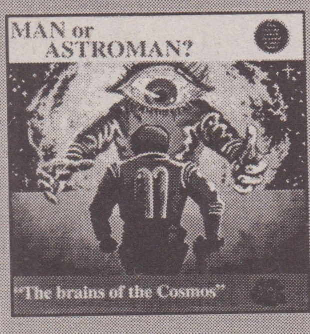
Two musclebound hardcore bands storm through one original and one cover each. NO EMPATHY do their impression of the EFFIGIES with "Strongbox" and LUNKHEAD play "Femme Fatale" like they're trying to beat the clock or something. (JR)

(Beer City, PO Box 494, Milwaukee, WI 53122-0494)

MAD PARADE - "Flowers of Evil/Wild Crazy Dream"

Another once-defunct band hits the comeback trail. MAD PARADE were a classic, older-style punk outfit responsible for a pretty great 12" some ten years ago, and a few other releases that never really matched up to it. If this new 45 is any indication, then they've been listening to a lot of recent SOCIAL DISTORTION since then - "Flowers of Evil" is close to their older stuff, and is the standout here. Worth your time. (JR)

(Satellite, 920 E. Colorado Blvd, #151, Pasadena, CA)


MAN or ASTROMAN?
"The brains of the Cosmos"

MAN OR ASTROMAN? - "The Brains Of The Cosmos" EP

¿HOMBRE O ASTRO HOMBRE? es muy guapo. El surf-musica muy bueno con los samples de los "B-movies" y la banda mas loco en los "live shows" con télévisiones, videos, y mucho mas "crazys". Me gusta. (PC)

(Demolition Derby c/o Kris Verreth, Tervuursesteenweg IH, 1820 Perk, BELGIUM)

GENE MALTAIS with the FLAT DUO JETS - "Voodoo Woman/Little Girl"

Real old sounding.... real old motherfucker singing it as well. Sheesh, what's the point? Okay, it sucks!!! It sucks simply because there's so much that is better. Do you understand? There's too much that is better. There's no time fer filler. It's time to retire 'cause there's a rut again, ain't there!!?? As much as I enjoy music...... another rut. (SW)

(Norton, Box 646 Cooper Station, New York, NY 10003)

MONO MEN/STOKASTIKATS- split flexi

A boring MONO MEN instrumental next to a not-quite-as-boring STOKASTIKATS instrumental. (Not quite as boring because it has a silly saxophone in it which sounds like a party horn.) Boring. Comes in a magazine which might or might not be boring. (CH)

(Highball Magazine, MPO Box 67, Oberlin, OH 44074-0067)

MOPED LADS - "Chinese Breakdown" CD

German punk rock that's equal parts early DAMNED and UK football chant punk rock. A fair amount of rousing singalong "oi"-ish type refrains and enough sandpaper vocals to satisfy the most hardened anglopunkophile. Includes a BLITZ cover, a WHO (?) cover and 10 RAMONES covers! From "Loudmouth" to "Animal Boy" and sounds more like MOTORHEAD than Joey & co. (HD)

(Spellbound, PO Box 101, 6030 Ebikon, SWITZERLAND)

MORAL CRUX - "I Was A Teenage Teenager" LP

All of the patented MORAL CRUX trademarks are here - slick production, strong singing and playing, and catchy songwriting that draws from GENERATION X, the CLASH, the DILS, and the like. Musically they might be a little too traditionally-minded - I keep hearing riffs I'm sure I've heard before - but it's still worth your attention. Kind of short for an LP, although it does include a four-song flexi that helps make up for it. (JR)

(Monitor, PO Box 4906, Berkeley, CA 94704)

MORAL CRUX - "Greatest Hits" CD

Another punk disc called 'Greatest Hits' for the (lack) of creativity. MORAL CRUX has a punk pop sound with a dash of CLASH crosswind. Not my bag of manure. Sweet melodies with sweet riffs. I can't wait till the 'easy does it' punk sound dies. (SM)

(Monitor Records, PO Box 4906, Berkeley, CA 94704-0906)

MOTHERFUCKERS - "We're Fucked" EP

I wonder what would be better, seeing these guys play live or hanging out with them after the gig? Well after listening to this EP, I would probably opt for seeing em live cuz there'd most likely be a good pit. I say this cuz the MOTHERFUCKERS play hard as nails, ultrafast thrash that has a *slight* metal influence. Tim Yo compared them to early MDC, well....maybe just the music. I mean with song titles like "We Suck", "Scumpunk", and "Fuck Shit Up" and the retarded cover art, we know where these guys are coming from. Well who knows, maybe hanging out with 'em would be more fun? (EY)

(Beer City, PO Box 494, Milwaukee, WI 53122-0494)

RECORD REVIEWS

MULE SKINNER - "Servitude" EP

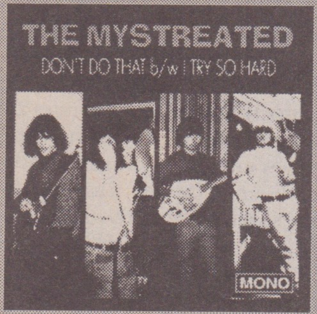
Grindcore with death metal influences or maybe vice versa. In any case, this is one record that'll splinter your pancreas. Six bursts of musical mayhem with intelligent lyrics and a singer who reminds me of, dare I say, CANNIBAL CORPSE. Limited to 500 copies so get on the ball and find one. (NN)

(Sludge Records, BP 77, 75623 Paris, Cedex 13, FRANCE)

MYSTIC ZEALOTS - "Now That's A Monkey/Quarter To Two"

Pretty decent melodic punk rock-ish stuff. Kinda like NOFX as an alternative rock and not really hardcore at all. I don't know... OASIS? I mean, I like this stuff fine. But will the kids understand? (LH)

(Skull Duggery, 77 Scituate Ave., Scituate, MA 02066-3561)


THE MYSTREATED
DON'T DO THAT b/w I TRY SO HARD
MONO

THE MYSTREATED - "Don't Do That/I Try So Hard"

Two super-heavy fuzz garage stompers from this English foursome. Real solid sound and production from Toe Rag studios makes these guys sound great. Toe Rag is making band after band sound just like they're in your living room these days. Finally a winner for Sympathy, the most consistently stupid label of late. (CH)

(Sympathy)

NAKED - "Step Inside" EP

Demented guitar wrapped around a steady drum and screamed, then moaned vocals. Serious nod to early SONIC YOUTH but possessing the crazy energy of BIG BLACK. (MH)

(Mad Mind Records, 35 Fords Road, St. Thomas, Exeter Ex2 8ER, ENGLAND)

NAR
THE BELGIAN GAMBIT

NAR - "The Belgian Gambit" EP

Indie pop punk gods latest offering. Somewhere inbetween classic TELEVISION PERSONALITIES and a great pop punk band like WESTON. One of Northern Cal's best. (RL)

(Generic Label, PO Box 225, St. Cloud, MN 56302)

NEGLECT - "The Pain Principal" EP

Sounds like a slow, very well produced INFEST. Lyrics are very negative and personal with more than enough echo on them. Very metal and too forced as they seem to be going for the primal energy of bands like NEGATIVE APPROACH but don't have the right feel. It may be production but something's missing. (FR)

(Puncrock Records, 16 Hemlock Rd, Hartsdale, NY 10530)

נכי נאצה
תתכחשו ליהדות
nekhei naatza

NEKHEI NAATZA - "Renounce Judaism" EP

It's fascinating to hear that Israeli punks have some of the same gripes ("a good yuppie is a dead one") as punks in the US. But it is the unique situation of being a citizen of a religious state that is the central issue of their lyrics. You won't buy this record for the music, which is no-fi hardcore with some ska bits and one great oi-inspired ska singalong number. You should get this for the liner notes, which contain discussions of why secular Judaism is a lie and how punk rock can provide a movement for overcoming the cultural oppression. Says them: "I'd rather be a goi". (JH)

(Beer City Records, PO Box 494, Milwaukee, WI 53122)

NO EMPATHY
YOU'RE SO SMART

NO EMPATHY - You're So Smart" 3xEP

There's a whole LP's worth of material on the three 7"s which make up this rather handsome box set. Besides the 12 songs of ace midtempo crunch, this oldster Chitown band thoughtfully includes in its supremely laid out box: stickers, a hockey card, and a nifty lyric sheet/poster. Excellent packaging, really good music; isn't that what it's all about. (LD)

(Johanns Face Records, PO Box 479-164, Chicago, IL 60647)

NUVOLABLU/TEMPO ZERO - split EP

Two young Italian punk bands, two songs a side. TEMPO ZERO play melodic rock punk with a DAG NASTY influence. With a live production quality and tight smooth rolling songs, this side is quite listenable. NUVOLABLU play a faster more polished style of modern HC that is also worth a listen. (MK)

(Blu Bus, Via Consolata 5, 11100 Aosta, ITALY)

NUT SCREAMER/PISSED OFF ORGASM - split EP

The nut screamer rules! What a fucking witchhunt. Sitting in the front of a roller coaster yelling at the world. The rest of the EP is musically generic. They should do a whole CD of just the screaming nut. The PISSED OFF ORGA broke our needle, more noise bullshit, basic headache material. I'd like to hear more of the screaming nut. (SM)

(Be A Freak Records 22 Acorn Ave, Farmingville, NY 11738)

OLD MAN - "Tragic Lessons" CD

Smooth yet quirky alternative pop punk rock a la SUPERCHUNK or PIXIES. The song "Get Out" would have made a great single as it's stuffed full of hooks. Too bad Dutch East doesn't seem to make vinyl much anymore. (MM)

(Grass Records/Dutch East)

PASTE - "Today We Learned...." LP

Fourteen song LP from a Canadian band on a bunch of French labels. Always have to wonder about scenarios like this - how do these things come about? Regardless - Split between 1992 and 1993 recordings, this never really takes off enough to be too memorable. Good, mid tempo, hardcore without the gusto that you need to carry an LP well. Certainly not exceptional. (TM)

(Earquake, Fred Leca, Le Meuil, 88160 Le Thillot, FRANCE)

RECORD REVIEWS

PEACE OF MIND - "Dreamhammer" EP

Yeah, They're nice people I'm sure, and they mean well, and uh, they sing about really important things, and put a lot of *feeling* into it, and have just delightful artwork with these dancing ballet-like little figures all over the booklet that explains what they're *feeling*, and play sedate chunky-funky emo-U.S. east coast stuff that really lets you know they're *feeling*, and I think I'll roll over and sleep right now. From Germany, limited to 500. Six songs. Yawn. (KS)

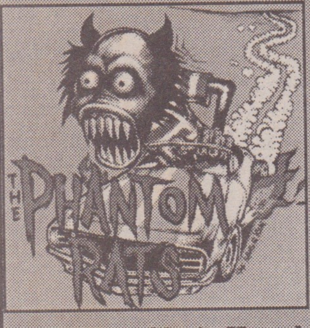
(Jobst Eggert, Gottinger Str. 39, 37120 Bovenden, GERMANY)

RENT BOY ASSASSIN

PHANTOM PREGNANCIES/ RENT BOY ASSASSIN - split EP

Well, points to both bands for having such great names. P.P. reminded Tim Yo of "FLIPPER meets THE FALL!", which I mention because it's pretty accurate. Discordant, with weird tempo changes and hooks - I won't mention where the band members are from, this stands well on it's own merits. R.B.A. are along the same lines - discordant while maintaining some sense of structure - definitely couldn't be called an 'average' release. (TM)

(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)



THE PHANTOM RATS - "See You Tonight" EP

Yow. Fucking excellent faster-paced pop-PUNK from the country that brought us Pearl Harbor. If this doesn't get you off your ass and dancing, nay thrashing, around, you must be in a coma. All three tracks rock - an absolute must. (On yellow vinyl. Get it? Hey, I'm kidding. Some of my best friends are part Japanese.) (KK)

(1+2 Recs, Gloria Hatsuho 601, Nishi-shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

PHENOBARBIDOLS - "Beyond The Valley Of The..." EP

Strange. The second side of this 10" is snotty, mid-tempo punk with a few similarities to the RED AUNTS, though less trebly and maybe a little easier on the ears. The first side, however, sounds like a different band altogether - it's the kind of melodic folk-rock you might be forced to endure if you hang out in coffee shops regularly. I try to be open-minded about such things, but I couldn't make it all the way through. Either way they write great, in-your-face lyrics, and the cover photo has the definite potential to offend. (JR)

(Sympathy)

PICASSO TRIGGER - "Tain't" EP

L7 meets THE BREEDERS: this one has all the priming for a future major label release with glossy gatefold sleeve and slick production. The music is loud and raw with a "fucked up" twisted backwater feel. Rock me out dude. No idea what the fuck they're singing about and I doubt I would care much even if I knew. (MK)

(Alias Records, 2815 W Olive Ave, Burbank, CA 91505)

POCKET FISHRMEN - "Future Gods of Rock" CD

While this has some amount of filler, some of the songs here are fucking brilliant. Mid tempo punk with a healthy dose of humor - songs like 'Everything is Boring to Me', 'Big Ass on Fire', and 'Teen Rachel' have enough spunk to make sorting through the crap worth it. Wait til it's in the cheapo bins - certainly worth a couple bucks for a couple of listens. (TM)

(Austin Throwdown Records, PO Box 650196, Austin, TX 78765)

POTBELLY/THE STAND GT - split 7"

Two Canadian bands doing songs originally by The NILS, an early 80's band from Montreal. The STAND GT track is a fast fun-pop version of "When Love Puts On A Sad Face". POTBELLY do a slowed down sludgey "Scratches And Needles" which is a strange, but intriguing take of a song where the original probably couldn't be topped. (MC)

($4.50 ppd: Mag Wheel, PO Box 115 Station R, Montreal, PQ, H2S 3K6, CANADA)

POWER OF IDEA - "Power Of Idea" EP

You should buy this because a: The guitar is so distorted that it is barely recognizable b: It's borderline grindcore c: They have a song about rice, stating the revolutionary power of said grain and, how one should eat the local rice rejecting that which is grown in the U.S.A or elsewhere d: At no point do they use phrases like "rotting corpses..." or, "fascist death machine...". A good Japanese hardcore starter kit record. (FR)

(Tribal War Records, PO Box 20712, NYC, NY 10009)

PROLES - "Stereo Love" CD

A UK late 70's band whose presence I was unaware of up to now. This package gathers together some early 7" tracks, other recordings from the 70's, 4 songs from 94' (a reunion, perhaps?) and 10 so, so recorded live songs. The early stuff has a clunky, earnest, punky, hooky feel that reminds me of the Irish band from the same time, the BEARS, and the later stuff sorta sounds like the ONLY ONES. The songs from 94 has better production and beefier guitars but still sounds more or less the same. Probably not all that different from other bands of this era but I'm nevertheless glad that I got to hear this stuff. (HD)

(Overground, PO Box INW, Newcastle Upon Tyne NE99 1NW, UK)

PUSSY CRUSH - "Tormenting the Emotionally Frail" LP

For fans of polished UK punky pop with female vocals. Not unlike early FLATMATES or PRIMITIVES. Good. (KK)

(LaDiDa Prod, 57 Davigdor Rd, Hove BN3 1RA, UK)

THE QUEERS - "Suck This" LP

This record is to THE QUEERS as "It's Alive" was to THE RAMONES. Sort of a definitive live "best of" LP where all the songs sound better and faster than their studio counterparts, and there's no let-up as the songs crash into you at breakneck speed. A must for all QUEERS fans, and if you're not a fan, you will be after checking out this disc. And you audiophile types need not worry cuz the sound quality is excellent, plus you collectors will be excited cuz it's a one-sided silkscreened pic disc (a la "Yes LA"). It will be X-mas $$$ well spent. (EY)

(Clearview Records)

RECORD REVIEWS

RKL - "Riches To Rags" LP

Now here is a jurassic punk band. Most will say that RKL had their day. Not I. You'd think they would bomb without Bomber? Not at all. This band went through their sellout days (at least they were smart enough to change their name). This disc is heavy, laden with guitar harmonies, from the riff masters themselves! I don't know what makes this punk, 'cause it's as brilliant as any SLAYER record. Typical Epitaph-style over produced, slick, glossy, and all around great sounding album. Punkers should buy this record to learn all the hot smoking guitar leads on this here raw slab of meat. I swear Mike Watt, Flea, or Geezer Butler have nothing on this bassist— he is flat out the best bass player in the state of California. Another ripping album from RKL!!!!! (SM)
(Epitaph, 6201 Sunset Blvd #111, Hollywood,CA 90028)

RADIOAKTIVA RAKER - "Bakom Spegeln" CD

Very tuneful melodic Swedish punk, sung in the native tongue. Reminds of the latter LEATHERFACE stuff. Being from Sweden, I think this deserves a good review simply for not sounding exactly like NOFX. (RL)
(Beat Butchers, no address)

THE RAZZELS - "Booger" CD

The release most worthy of lavishing attention on. A jacked up RAMONES, but not in the SCREECHING WEASEL vein. The LEMONHEADS and HUSKER DU also come to mind. Catchy as all get out, melodic, powerful and talented. An absolute must for those into the RAMONES offshoots. (SB)
(Earthtone Records, 1077 Elmwood Ave., Buffalo, NY 14222)

THE RICKETS
I CAN'T FIND MY BEER

THE RICKETS - "I Can't Find My Beer" EP

Ok, this is a band with some history. Tim Yo says straight-ahead punk, they tell it like it is. They've appeared in "The Philosophy of Punk", and my roommate highly recommends them after having seen them live. They are stripped down punk, distorted vocals with a catchy beat. (SB)
(Beer City, PO Box 494, Milwaukee, WI 53122-0494)

RICKETS
DESTROY OLYMPIA

THE RICKETS - "Destroy Olympia" EP

How could you go wrong with a title like that? I saw these guys play in the Riot Grrrrllll city and believe me it was the highlite of my trip. This is the 1st time I heard 'em on plastic and of course I was not disappointed: frantic, whirlwind thrash with a punk edge that rips from beginning to end. All the songs shred, but especially check out, "Another School Song" and "I Hate My Job" for some ultra adrenaline blasts with a keen sense of humor. They also get even more punk points for the great song title "Three Reichs and Your Out". (EY)
(K, Box 7154, Olympia, WA 98507)

ROSEMARYS BILLYGOAT - "Pizza Of Darkness" EP

A tribute to SPINAL TAP, spoof metal, hot licks, protrayed well as in Celtic sausage! The flip side was a bit punchy. Songs about food, and a tribute to the land of the lost. Goofy, fun, silly rock and roll. (SM)
(XXX Records, PO Box 862529, L.A.,CA. 90086-2529)

RUGRAT - "Bulltaco" EP

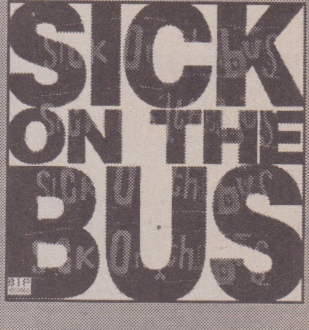
One of those almost a supergroup things from England. Upbeat melodic punk with good use of Gordon Smith guitars and harmonious octaves. Sort of a mix between LEATHERFACE and SOFA HEAD... of course. It's great and it's on one of the coolest labels going on over there. (LH)
(Damaged Goods, PO Box 671 London, E17 6NF, UK)

SAFEHOUSE - "You, Me And Dempsey" EP

Really upbeat and driven with a melodic punk/pop edge. Vocals remind me a bit of Portland's CRACKERBASH. (KG)
(Wooden Blue Records, PO Box 1147, Tempe, AZ 85281-1147)

76% UNCERTAIN - "Where's The Lid?" LP

Listening to this record I am reminded of live hardcore classic "The Decline Of Western Civilization." You get 20 live 76% UNCERTAIN tracks from 1986-89 recorded at the Anthrax, CT or CBGB's, NYC, complete with crowd noises and lots of loud obnoxious band banter between songs. Of course the sound quality is horrible giving them more of a GERMS-like sound than the more CIRCLE JERKS-like sound they really had. It's still totally great. (JH)
(Flex! Records, Burkhard Jarisch, Reinsburgstr. 101, 70197 Stuttgart, GERMANY)



SICK ON THE BUS - "Scary In The Dark" EP

Mid tempo, heavy well produced English punk rock with big chunky chords. Gruff but melodic vocals with catchy singalong choruses and anti-authoritarian lyrics make this record memorable. Nice picture sleeve also. (MM)
(Bip Records, The Works, Occupation Rd. Corby, ENGLAND)

GET HIP
mono
RON SILVA & THE MONARCHS

RON SILVA AND THE MONARCHS - EP

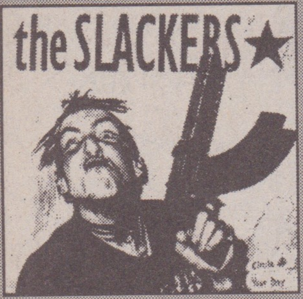
Blue-eyed soul is hardly normal MRR fare, but our fearless leader has decreed that since there are so few current practitioners of the idiom, it's jake to review this slab. Of course, that makes the standard MRR "sounds like this other band that's better known" review shortcut useless, as well as the standard MRR adjectives (since this disc isn't SUPPOSED to be "wild," "abandoned," "raging," "maniacal," etc.). I'll just state that aforementioned fearless leader was observed to tap a foot during the playing of this disc; Got ya! Booyah! This is Tim Yohannan's "Big Chill" music! (DD)
(Get Hip, PO Box 666 Canonsburg, PA 15317)

RECORD REVIEWS

SINK - "Sad But True" EP

Yet still more raging hardcore from Japan - with the added bonus of being an all female band. Crazy speed - much along the lines of any of the bands from the V/A "Women's Liberation" CD of a few years ago. Almost everything MCR has done has raged in almost an assembly line fashion - this is no exception. (TM)

(MCR, PO Box 17742, Covington KY 41047)



THE SLACKERS - "Circle A your Day" EP

More snotty and Sloppy obnoxio-core on this second EP. The kind of disdaining, disgusted and pissed off wonderful thing that can only blast out of such a fetid breeding ground as Huntsville, Alabama. Eight straight-forward BLATZ/BUMBLESCRUMP-style noisy punkers lyrically slamming rockstars, rednecks, patriots and their ilk. Fun. (KS)

(Nation Of Kids, 3104 Fouche Dr., Huntsville, AL 35805)

SLEEPER - "Preparing Today For Tomorrow's Breakdown" LP

Mid-tempo punk with a hard rock edge, and Emo lyrics. Like most of the band's previous efforts it has its moments. "Rain" is the standout track, but most of the melodies are less then memorable, and overall this is a rather tired genre. (MC)

(Dutch East India Trading, PO Box 800, Rockville Centre, NY 11571)

KILL THE HIPPIES
EMPTY VESSEL
BAND OF DISCUSSION
BORN WITH A BIBLE

SNAPPER/KILL THE HIPPIES - split EP

Two bands from Ohio with three cuts each. SNAPPER does the sorta tired hick-cowpunk thing (ie NINE POUND HAMMER, HICKOIDS) with one song that sounds like some EUGENE CHADBOURNE twisted home recorded ditty. KILL THE HIPPIES, on the other hand, provide the goods with badly recorded, amateurish and hateful CRASS meets some fucked up tinny-shit punk outfits like the HUGH BEAUMONT EXPERIENCE or something-type punk rawk. Truly inspiring in a venomous/barely coherent/ yet still rockin' vibe. Check it out yourself. (HD)

(Wheelchair Full Of Old Men, PO Box 2143, Stow, OH 44214)

SNUFF - "Kilburn National. 27-11-90" CD

Finally, the long gone live album has resurfaced. Recorded sometime between the first and second album. Sounds just as good now as it did then. Good clean sound and a rocking live performance. A solid mix of their pop punk classics and excellent covers. Great, of course. (LH)

(Vinyl Japan, Seiwa Bldg 2F 4-9 7 Chome Nishi-Shinjuku JAPAN)

THE SOLID STATESMEN - " Melodies of Man, Machine and Nature" EP

This ones for all of you who thought Empty was only going to put out pop bands. Obviously someone's been going to Garage Shock or something. Garage rock with distorted guitars and vocals. Real cool. (CK)

(Empty Records, PO box 12034, Seattle, WA 98102)

SONS OF HERCULES - "Tight Fit" EP

This is somewhat disappointing after an excellent LP debut. It has the sixties shit down pat, but this time out the punk edge is not intact. This band can be forgiven one errant EP. (BR)

(Unclean Records, PO Box 49737, Austin, TX 78765)

SPEEDWAY - "All Night Long" EP

Ho-hum effort by this three-piece from St. Paul. Generic chunky guitar licks, horrible vocal stylings and lackluster energy on the vocal side A. Side B is a LINK WRAY rip-off bullshit instrumental which I listened to for exactly 15 seconds before snatching off the needle. Don't bother. (CH)

(Shapely Mind Records, 3010 Hennepin Ave. S. #165, Minneapolis, MN 55408)

SPIT ACID - "The Tragedy Of The Reality" EP

Wow! This sounds too much like BORN AGAINST. Simple guitars chords with hectic vocals. Political lyrics with cool perspectives. (FA)

(Niels Bogdan, Lange Geismar Str. 46, 37073, Gottingen, GERMANY)

SPITHEAD
SKASCRAPER

SPITHEAD - "Skascraper" EP

Well, it ain't MADNESS or OP IVY, more like light, high-tip-toe-steppin' ska. The song "Margerine" is like a CITIZEN FISH satire. Sorta knee-slappin, but it coulda been funnier. (AI)

(Kollusion Records, PO Box 2717, Harlow, Essex CM18 6SQ, ENGLAND)

THE SQUARES - "Pure And Filthy Rhythm And Punk" LP

A very DOWNLINERS SECT-type R&B whoop-it-up from France. I liked it plenty, and you will too if you like THE MILKSHAKES, THE HEADCOATS, and other DOWNLINERS SECT-type R&B whoop-it-up bands from elsewhere in the world. More Toe Rag genius. (CH)

(Royal Records. 25 Rue De L'Aqueduc, 75010, Paris, FRANCE)

STEEL WOOL - "Lucky Boy" LP

Full volume punk with a garage edge. The energy of the DERELICTS and the spit of the LAZY COWGIRLS blends with a SONICS influenced guitar rowdiness. Hints of NIRVANA emerge on "Four Winds" while '68 COMEBACK-style swamp-a-billy is apparent in "Candyman". A well rounded enjoyable listen. (MH)

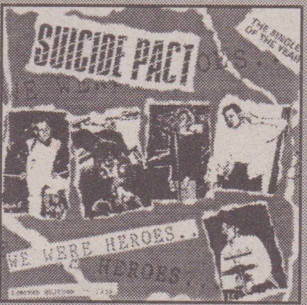
(Empty Records, PO Box 12034, Seattle, WA 98102)

RECORD REVIEWS

STUBB - "The End" EP

Interesting EP. Despite slow and fast tempo changes with odd guitar tunings, it still manages to remain basically a cool punk rock record. I'd really like to see these guys live sometime. So pick up a good record by a band that doesn't strive to sound like everybody else. (MM)

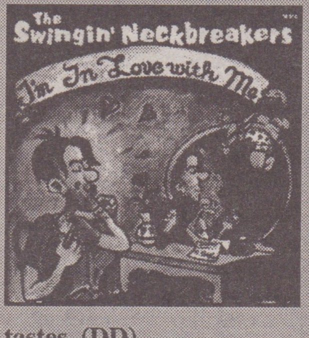
(61 Grand St., Danbury, CT 06810)



SUICIDE PACT - "We Were Heroes" EP

So Limey-punk '77 they could be the BUZZCOCKS' filthy little Swede cousins. Snotty neener-nee-ner-bite-my-wiener vocals, and lyrics that had me giggling uncontrollably through all 4 songs, i.e. "She goes, get your hands off, and I go-naaah!!!". The drums are a little weak, almost drum-machiney, but it holds together with tacky guitar glue. Dulcinea says they sound like early SOUP DRAGONS, but I wouldn't know. (RY)

(Incognito Records, Hermannstr. 1, 70178 Stuttgart, GERMANY)



THE SWINGIN' NECKBREAKERS - "I'm In Love With Me/Quit Your Belly Achin' Baby"

I've heard that these guys are dynamite live, but even though their records are always enjoyable I often find them lacking in that elusive quality X. Both these songs are solid, with the LYRES-ish B-side coming out ahead in my book, but the production is a little too "professional" sounding for my tastes. (DD)

(Telstar Records, PO Box 1123, Hoboken, NJ 07030)

SWINGIN' UTTERS
UK SUBS
TEENAGE GENOCIDE

SWINGIN' UTTERS/U.K. SUBS - split 45

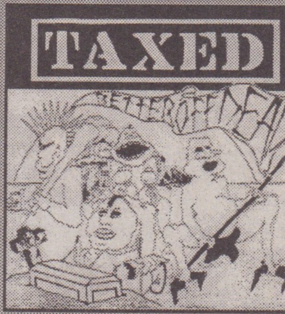
You punks have reason to rejoice in the New Year. One of California's best young bands and one of England's best old bands have paired up on a great split single. On this record, the SWINGIN' UTTERS come out howling with a completely rocking punk anthem "Teenage Genocide". This single takes the band far beyond any earlier influences by STIFF LITTLE FINGERS. The UTTERS have carved out their own teritory in the pub-punk, oi-blast department. See them live soon. At long last, Charlie & Nicky have reunited to record some new UK SUBS material. This may not have the urgency of "Public Servant #1" or "C.I.D.", but it's still interesting and quite punk. Go buy this "Split Vision Volume One". (BR)

(New Red Archives, PO Box 210501, San Francisco, CA 94121)

SYMPTOM OF ISAAC - "Seek Me Out" EP

SYMPTOM OF ISAAC is full of melody and rhythm and passion and creativity, under that umbrella many may pigeonhole as emo. Lyrics address masculinity/femininity and personal "stuff." Considering our general xenophobic approach to listening to/buying records, I hope this French band doesn't get ignored. (KG)

(Laissez-nous Jouer c/o Norbert Chomat, 1 rue de Bougainville, 86 280 Saint Benoit, FRANCE)



TAXED - "Better Off Dead" EP

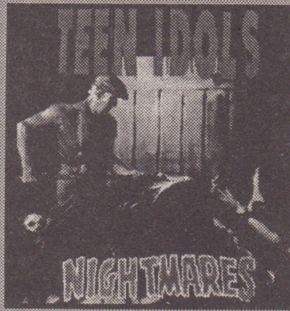
Heavy, metal-influenced, thrashy punk from New Zealand. Methinks they need to tighten up, but I still dug the sound. Maybe if they sit in a room and listen to BLACK SABBATH and SUICIDAL for a while it'll happen. (AI)

(Curry Bowl, PO Box 387, Daw Park, SA 5041, AUSTRALIA)

TEEN ANGELS - "Jesus Is On My Side/Shoot From The Hip"

Female punk rock featuring Kelly Canary, ex-DICKLESS. Angry, screeching guitars and rough, angst-ridden vocals. Just the kind you need from women. Puts the boys to shame. (CK)

(Scooch Pooch Records, 323 Broadway #405, Seattle, WA 98102)



TEEN IDOLS - "Nightmares" EP

Kicks fuckin' ass. Highspeed pop punk with awesome vocals and harmonies. It's tight and simple and the songs are short (always a plus in my book). Like KARL HENDRICKS meets NAR. "Look At Me" Rules! Nifty full color covers as well. (LH)

(House O' Pain, PO Box 120861, Nashville, TN 37212)

TEXASS - CD

Stupid band name but great band. Early 80's L.A. style punk ala BLACK FLAG/BAD RELIGION. Snotty melodic vocals, superfast 3 chord guitar... Cool. (MH)

(IFA Records, 607 Eastlake E., Seattle, WA 98109)

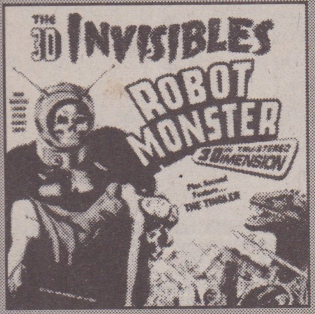
30footFALL
Elementary Schol Love

30 FOOT TALL - "Elementary School Love" EP

Annoying pop punk reminiscent of the East Bay sound a few years back. Useless lyrics, annoying vocals, pop punk by the numbers. Whatever... (MA)

(PO Box 131444, Houston, TX 77219)

RECORD REVIEWS



THE 3D INVISIBLES - "Robot Monster" EP

The opening guitar chords perked me up and turned me towards the speakers only to be let down by the stupid lyrics about "Robot Monster came from outer space..."...etc. The predictable sameness of bands overworking the horror/hotrod/sci-fi movie poster art motif is becoming unbearable. If you could just see the amount of copycat garbage that comes through this place, you'd shit. To boot, the band members have given their names as "Creepy Rick, Crypt Rocker Chris, and Billy Bones", and strike a truly laughable pose on the cover photo. One wishes they would all get drowned together. I didn't even listen to Side 2. (CH)

(Neurotic Bop, PO Box 1009, Royal Oak, MI 48068)

TIKI-MAN - "Sneak A Drink" EP

Tangy, vibrating surf-garage all-instro-rama! Ok, so I'm a sucker for this shit, especially when the band wears matching suits with tiki-masks. Yahoo! A good-time to be had by all - a party 7" if there is such a thing (there is, check out Estrus Box set). Mid-fi (breaking new ground here) at various speeds. (SB)

(Secret Center Recordings, no address—read: rare and hard to find)

TOTALITAR - "Sin Egen Motstandare" CD

Well, one of the better current Swedish bands finally do a comprehensive retrospective. 18 songs of fast catchy hardcore - everything you'd expect from a country so steeped in hardcore history. Recorded over a 9 year period, the consistently high quality makes the different sessions seamless to the ear. Lyrics are entirely in Swedish, so I can't read it - but it certainly rocks! (TM)

(Finn Records, J. Lehto, V. Storg. 7B, 633 42 Eskilstuna, SWEDEN)

TRICK BABYS
LAST CHANCE MAN THE HIDEOUT

TRICK BABYS - "Last Chance Man/The Hideout"

The band's snarly newwavish girl vocals and RAMONE-ish powerchord guitars come off best on "The Hideout," an aggressive tune with one or two standout moments. No revelations here. (SS)

(Sympathy for the Record Industry)

TODDLER - "Hey, We're The International Sweethearts Of Rhythm!"

Minimal, sorta monotone punk just this side of indie-pop. Of course I think the one song with the girl singer is great and the other three pale in comparison. (PC)

(Really Fast Racecar, PO Box 73335, Washington, DC 20056)

TRIPLE FORBIDDEN TABOO - " Skydiving In My Heart/ Hollywood Stuntman"

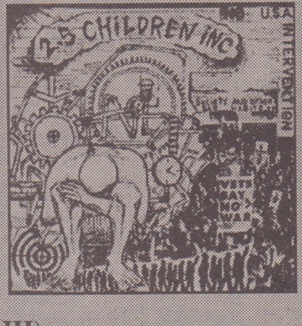
This record promises a lot and although I haven't been lucky in love after listening to it, I enjoy it nonetheless. Guitar rock. Songs could be shorter for my own personal taste, but it's fun anyway. (CK)

(Splunge Communications, Inc., PO Box 71227, Milwaukee, WI 53211)

23 TILL - "Skapmat" CD

Pop punk done in an Eastern European way, possibly. They've got the bass and drum thing down so you can't control your tapping whether or not you want to. Sounds a lot like a combo of CORDUROY and J CHURCH. (CK)

(Beat Butcher, no address)



2.5 CHILDREN INC. - "Society And Other Bad Habits" EP

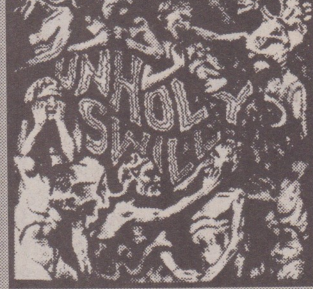
I really dig bands like this that can successfully mix politics and humor. The packaging of this record is really funny with lots of hand-drawn scribbles and photos, not to mention the music which is deliberate hardcore- fast music with starts and stops and discernible silly and anti-society lyrics. I wouldn't expect less from West Chester, PA and lots of Dunkin Donuts coffee. (JH)

(Gabe Food, 140 S. Wawaset Rd., West Chester, PA 19382)

ULTIMO RESORTE - "Post Mortem" LP

Looking at and listening to this Spanish band is like going back to the early days of punk (before *my* time) and coincidentally, the last LP by this band was released like 10 years ago. The new sound is different, not so peace punk-ish but more upbeat, still with those old-time girl-punk sounding vocals. Wait, I think I see Sid and Nancy over there smooching and nodding off in the pit. (AI)

(Tralla Records, Apdo 37.119, 08080 Barcelona, SPAIN)



UNHOLY SWILL - "No Generation/Dumbfucker"

In keeping with their other recordings US unleashes another release of semi-coherent, dense, buzzy scribblings that hint of "songs". Though in this case, "No Generation" is actually a pretty cool 'punk' song with enough hateful/nihilistic vibes and a catchy hook to make the whole thing fly. "Dumbfucker" is UNHOLY SWILL's take on a CRAMPS/ HASIL ADKINS type droolfest rave-up (think "Surfin' Bird") with a heck of a lot of noise thrown in. Possibly my favorite UNHOLY SWILL release to date. (HD)

(Little Alfie's Illegal Tackle Records, 18 Shallmar St., The Gap, Brisbane, Q4061, AUSTRALIA)

RECORD REVIEWS

URANUS/IMMORAL SQUAD - split 45

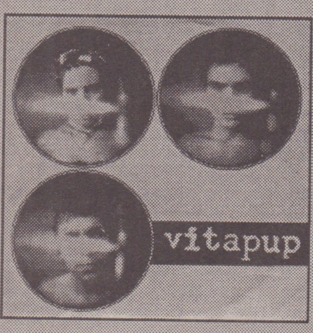
What we've got on our hands here are two fine bands from the Great White North. URANUS from Ottawa are something like a RORSCHACH thing with a heavy dash of more recent NEUROSIS, in other words excellent damage. Quebec's IMMORAL SQUAD are more straight forward a lá CRISIS OF FAITH or something. Two good bands, two different speeds. Yow. What a concept. (LD)
(Doomsday Machine, POB 51003, 316 St. Joseph Est., PQ, 61K 8Z7, CANADA)

VICE BARONS - "Whip Lust" EP

From Belgium I guess.....totally fucking trendy surf music!!!!! Shit, Every chop, every hook, every strum, every beat......it's so fucking "by the book" it makes me wanna puke!!!! Thank god fer the '90's. On one side I have the 'alternative' market and on the other I have this revival trendhopper shit. If this record belonged to me, I'd smash it into a million pieces. Get off the bandwagon you useless motherfuckers and get day jobs at McDonalds so you can service me with something with a little more meaning!!!! (SW)
(F. F. Fascination, 54/55 Ave. Du Golf, 06250 Mougins, FRANCE)

THE VINDICTIVES - "Leave Home" LP

It's important to remember that THE RAMONES influenced more punk bands than any other group in history. This new LP is a loving tribute to Dee Dee, Joey and Johnny. You have the entire "Leave Home" record circa 1977 reprised by THE VINDICTIVES in their enthusiastic fun-punk fashion. This Chicago outfit consistently puts out happy-go-lucky danceable uptempo punk records. This carries on the RAMONES complete album covers previously initiated by Weasel and Co., possibly to be followed a QUEERS version of their 3rd album, all on Selfless. (BR)
(Selfless Records)



VITAPUP - "Disbelief" EP

Top notch slab from this NY trio. "Disbelief" shrieks and lurches in a PAVEMENT-while being castrated- meets CLAWHAMMER meets the GRIFTERS type melodic noisy poundingness. "My Abortion" sounds like a more raw SONIC YOUTH outtake from the "Sisters" LP. An immediate grabber and winner this record, and enough nails-on-chalkboard shrieking and noisemaking on the title track to satisfy all. (HD)
(Thrill Jockey, PO Box 47694, Chicago, IL 60647)

VOLCANOS - "Krakatoa/Side-Swipe"

A vacation tip for ratty, but hopefully wise, punks everywhere: if you're ever visiting any crowded wavorific surf spots in Hawaii, DO NOT attract lots of "stink-eye" from big-ass locals by blasting the MENTORS from your rental Hundai. Do your odds a favor and tape some classic surf music. This here would please as well as any of its granddaddy bands like the CHAN-TAYS or RUMBLERS. This is classy and skillfully strummed twang, if less than original in style. This stuff gets dull with four walls around me, but in its element it's A-OK. I prefer the mean lefts of the B-side ride! (RY)
(Neurotic Bop, PO Box 1009 Royal Oak, MI 48068)

THE WAY - "Fascist Scum" CD

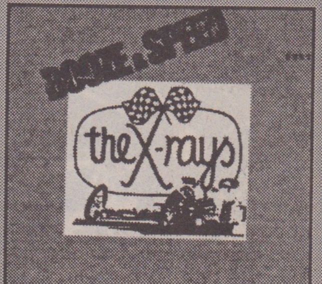
There seems to be a contradiction between the lyrics and packaging and the music. The lyrics have a reoccurring theme of defiance with attitudes thrown at skinheads, blockheads, capitalism, fascists and the walls coming down, which the simplistic packaging backs up. The music isn't what you'd conventionally expect—it's a jammin' combo of garage tunes with sing-songy vocals. This has definitely grown on me. (SB)
(Edgar Fischer, Speckbacherg 52/2/25, A-1160 Vienna, AUSTRIA)

WILDBAD BAHNHOF - CDEP

Six good rock songs with tuneful singalong vocals. A mix of songs sung in English or German with that wacky German sense of humor. (MM)
(Bolero Records, no address)

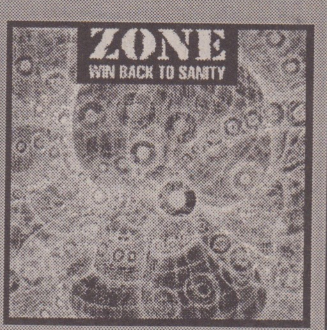
THE X-RAYS - "Booze & Speed" EP

With a name like "Booze and Speed", how can you go wrong? It's angry, noisy and sloppy just like punk should be. Ok, it coulda been a little faster and tighter. A few more lines and ease up on the sauce and I think they got it. (AI)
(Lowlife Recordings, PO Box 4067, London SW12 9XC, UK)



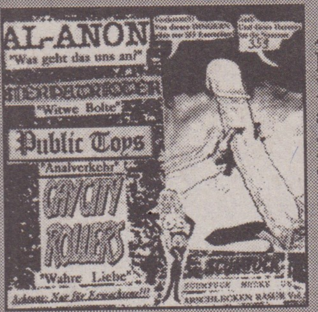
ZONE - "Win Back To Sanity" EP

Can you say punk? Yes, with a capital P. These guys are a definite cross between DISCHARGE and LOS CRUDOS they fucking rock my world, hands down awesome. Yes, they do sing in both English and Japanese and it's good. Vocals remind me of a British RORSCHACH. It's just so well put together. I really wish they sent two copies so I could get one too. Also, as a special bonus off key leads and pickslides. (FR)
(401 Hongo-Apartment, 2-26-2 Yaoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)



RECORD REVIEWS

V/A - " Arschlecken Basur Vol. 2" EP



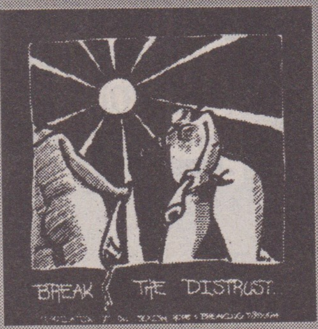
4 German bands (AL-ANON, BIERPATRIOTEN, PUBLIC TOYS, and GAY CITY ROLLERS) each contribute a ribald track to this oi-ish punk compilation. Sex and beer and a love of Russ Meyers seems to dominate each of the songs! (MH)
(Scumfuck Records, Postfach 100709, 46527 Dinslaken, GERMANY)

V/A - "Back To Front, Volume 5" LP

This appealing international comp has more than its share of vintage highs from the late '70s and early '80s, including standouts rarities by NOTSENSIBLES, LADERNUNNAN, SECRET, SHRAPNEL, and CORPSE- GRINDERS, with only one or two less-than-interesting tracks in the bunch. Recommended, as is the whole "Back to Front" series. (SS)
(Incognito Records, Hermannstr. 1, 70178 Stuttgart, GERMANY)

V/A - "Big Pants Waste Precious Fabric" CD

Well - can't get much bigger bang for your buck here - this is the 'free' CD that comes with the latest issue of No Idea Fanzine. A 29 band, 74 minute soundtrack to your reading pleasure. I'll leave the fanzine review to the proper channels (it's excellent!!) - but the CD's great - mostly unreleased, with some of my favorite bands - DROP DEAD, ASSUCK (!!!), GUZZARD, ASSFACTOR 4, INITIAL STATE, SCHLONG, RADON - with 29 bands, everyone has to find something here they like. Inside the zine is a complete booklet/tray card etc - so you can even end up with a proper CD! (TM)
($5.00 ppd: PO Box 14636, Gainesville, FL 32604



V/A - "Break The Distrust" EP

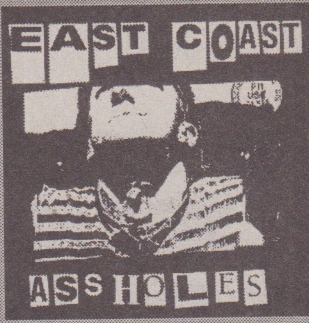
Pretty nice looking German compilation about sexism, featuring bands like: SLEEPER (USA) with a punk thrashing song; PERSHING BOYS (Germany), with a noisy English style song; PEACE OF MIND (Germany), with a cool self explanatory song about sexism within ourselves; KINA (Italy), with a really melodic song; and SPIT ACID (Germany) with a song that sounds a lot like BORN AGAINST. Cool booklet with tons of writing. (FA)
(World Upside Down, Gottinger Str. 39, 37120 Bovenden, GERMANY)

V/A - "Destination Bomp" 2CD

This is an excellent collection (on 2 CDs) spanning the varied musical output of this ahead-of-it's-time label. Celebrating it's 20th anniversary this compilation collects tracks from IGGY AND THE STOOGES, THE ZEROS, THE LAST, SPACEMEN 3, MIRACLE WORKERS, LAZY COWGIRLS, and a bunch of others. If you've never delved into this label check out this comp. to see what you've missed. (MH)
(Bomp Records, PO Box 7112, Burbank, CA 91510)

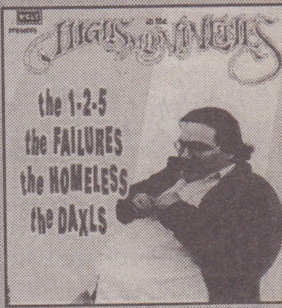
V/A - "Drobtinice Upanja" CD

A benefit for a Bosnian refugee camp with one song each from twenty bands. Most of this is eclectic, poppy drivel. EXTREME SMOKE and AGATHOCLES are the only bands I can stomach but others might be impressed by the washed up sounds of YOUTH BRIGADE, DIRT, and KINA. Great cause, awful music. (NN)
(Nuclear Sun Punk, CP 114, 34170 Gorizia, ITALY)



V/A - "East Coast Assholes" EP

I was set to give this record a rave review, cuz both the bands on it, VIOLENT SOCIETY and INFANT MORTALITY, *rip*. They both play really good basic punk/HC that sticks in your head, but my problem is that on the back cover it states "Dedicated to the memory of Joe Rowan". For those of you that don't know, Joe Rowan was the vocalist of Delaware white power band NORDIC THUNDER and he was shot at a convenience store in Wisconsin after attending an Aryan music fest there. He wrote lyrics like "You'll never catch me shedding a tear for any nigger or jew, commie or queer". Besides this, the record is pretty good. You decide. (EY)
(Punkrockrecords, 304 Evers St., Wyckoff, NJ 07481-3202)



V/A - "Highs In The Mid Nineties" EP

Four Dutch bands: THE HOMELESS sound like CRAZY WORLD OF ARTHUR BROWN or some other hippie nightmare band; THE FAILURES are indeed a failure with their disposable pop song; only THE 1-2-5 deliver an up- tempo catchy tune and steal the EP. (EC)
(Kelt, Oudergracht 10, 3511 AM Utrecht, HOLLAND)

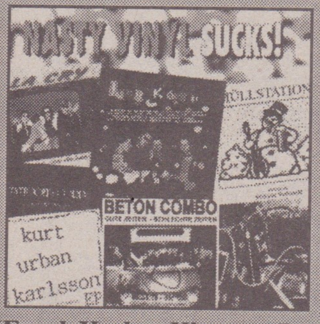
V/A - "Land Of Greed, World Of Need" LP

Um...these are all EMBRACE songs. They are, as one might expect, powerful, and heartfelt. Emo style hardcore with variations in typical form from UNDERTOW, SPARKMARKER, AVAIL, RANCID, and about ten other bands. It's quite an undertaking. The really cool thing though is that all the profits get distributed to the homeless. That's pretty dope. (FR)
(Watermark Records, PO Box 28849, Philadelphia, PA 19151)

V/A - "Nashville Coming Fire" EP

Six bands from in and around Nashville, each with a sound and personality of its own - FUN GIRLS FROM MT. PILOT, TEEN IDOLS, BALLPEEN HERNIA, UNCLE DADDY, PHANTOM FIVE and MOUNT. Unlike some of these compilations, there's a nice variety ranging from hardcore to landlocked surf. (JR)
(Vorgo Pass, 1707 Church St., Nashville, TN 37203)

RECORD REVIEWS



V/A - "Nasty Vinyl Sucks" EP

One track each by MÜLLSTATION, TATTOOED CORPSE, CRETINS, LA CRY, KURT URBAN KARLSSON, BETON COMBO and LOST LYRICS. While all of the songs have been released elsewhere, they all rock in a catchy punk sorta way. Comes with the latest Plastic Bomb fanzine. Impressive. (KK)

(Frank Herbst, Klaumer Bruch 21, 46117 Oberhausen, GERMANY)

Once Upon A Mattress
Beyond the Bones
bert
elegant garden of
Slip

V/A - "Once Upon A Mattress" EP

Four bands from Montgomery get together on one 7". Really cool songs by BEYOND THE BONES, SLIP, BERT, and ELEGANT GARDEN OF MASOCHISM, all 4 bands having the same kind of rocking sound. (FA)

(Tyrannosaurus, PO Box 240802, Montgomery AL 36124)

TOTAL CHAOS
PENNYWISE
OFFSPRING
PUNK-O-RAMA
NOFX
BAD RELIGION
SNFU
RANCID
GAS HUFFER
PUNK-O-RAMA 86448 LP/CD/CS

V/A - "Punk-O-Rama" LP

A comp of Epitaph bands such as PENNYWISE, OFFSPRING, and RKL. Previously released stuff except for a RANCID ska tune. I guess this is good sampler for the metal crowd turned punk as part of the "new" MTV generation. Which is no put down of Brett who supposedly turned down $15 million from the majors and stayed indie. Salute. (RL)

(Epitaph, 6201 Sunset Blvd. #111, Hollywood, CA 90028)

V/A - "Really Fast Vol. 9" LP

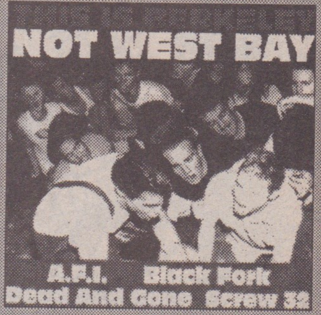
This record continues in the "really fast" tradition of comprehensive Swedish comps that are financed through the collective effort of the bands. Featured are 14 bands from Sweden, including MILLENCOLIN, TIME SQUARE PREACHERS, 59 TIMES THE PAIN, BOM BRAID, POTLATCH, NASUM, and CRUPP among others. The record is fairly consistent mix of punk ranging from poppy to more grinding stuff. (MK)

(Really Fast Records, Box 6170, S-102 33 Stockholm, SWEDEN)

V/A - "Reconstruction" LP

Here's a compilation featuring 12 French bands from a variety of musical styles that make up todays' punk scene; from the straight ahead thrashier numbers to the intricate stylings that is so popular today. As is inevitable with all compilations you have the material that lags and you have the bands and songs that will have you scrambling for their other releases. Standouts are; IVICH, THRILL OF CONFUSION, ESCAPE, AUTONOMIA INDIGENA, UNDONE, and CO-EXIST. But the really exceptional material comes from FINGER PRINT, VANILLA and CAUSE 'N EFFECT. Over all this is a really good compilation that will spark your interests in what's happening over in France. (MA)

(Stonehenge Records c/o Christophe More, 21 Rue Des Brosses, 78200 Magnanville, FRANCE)



V/A - "This Is Berkeley Not West Bay" EP

What is up with them basing on the West Bay? Jesse may be in for a gang fight. Maybe we'll let them slide this time because this is such an amazing record. All the songs rock my world although the DEAD AND GONE song is live. Also, BLACK FORK are up to their usual tricks destroying all in their path as their mighty vengeance reigns down...oh, sorry. No, but it is a awesome song. Also features tracks by other East Bay rockers, AFI and SCREW 32 which rock. Styles range from the SoCal feel of AFI and the SCREW 32's to the somewhat GERMSy style of BLACK FORK. (FR)

(Zafio Records, PO Box 40004, Berkeley, CA 94704)

V/A - "Universal Chocking Sign" LP

This comp collects 14 diverse punk hardcore bands from the Pacific Northwest. All the songs on here are good. The bands I've heard of like SPARKMARKER, TEN O SEVEN and UNDERTOW deliver the goods. There's also standout tracks from BICKER and HUTCH. Comes with a large 8 page newspaper which is cool too. (MM)

(Excursion, PO Box 20224, Seattle, WA 98102)

V/A - "Vozes Da Razia" CD

A three-way split release out of Portugal featuring two Portuguese bands and one out of Brazil. PE-DE-CABRA contribute five fast and speedy melodic hardcore songs Ala' SNFU with gruffer vocals. MATA-RATOS dominate the CD with 11 mid-tempo sing-alongs, and GAROTOS PODRES deliver 5 Oi influenced tracks with growling shouts bringing to mind SLAPSHOT. (KS)

(Drunk Records, Apart. 13037, 1000 Lisboa Codex, PORTUGAL)

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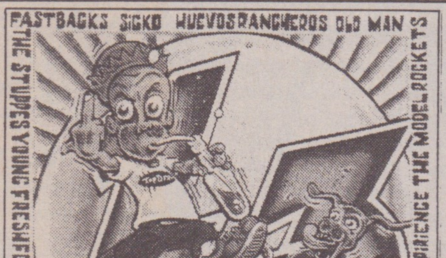
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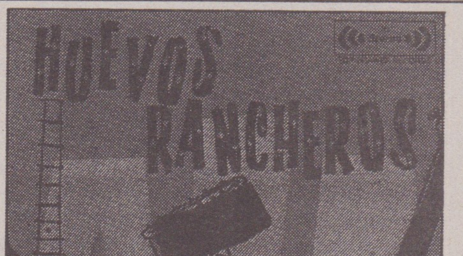

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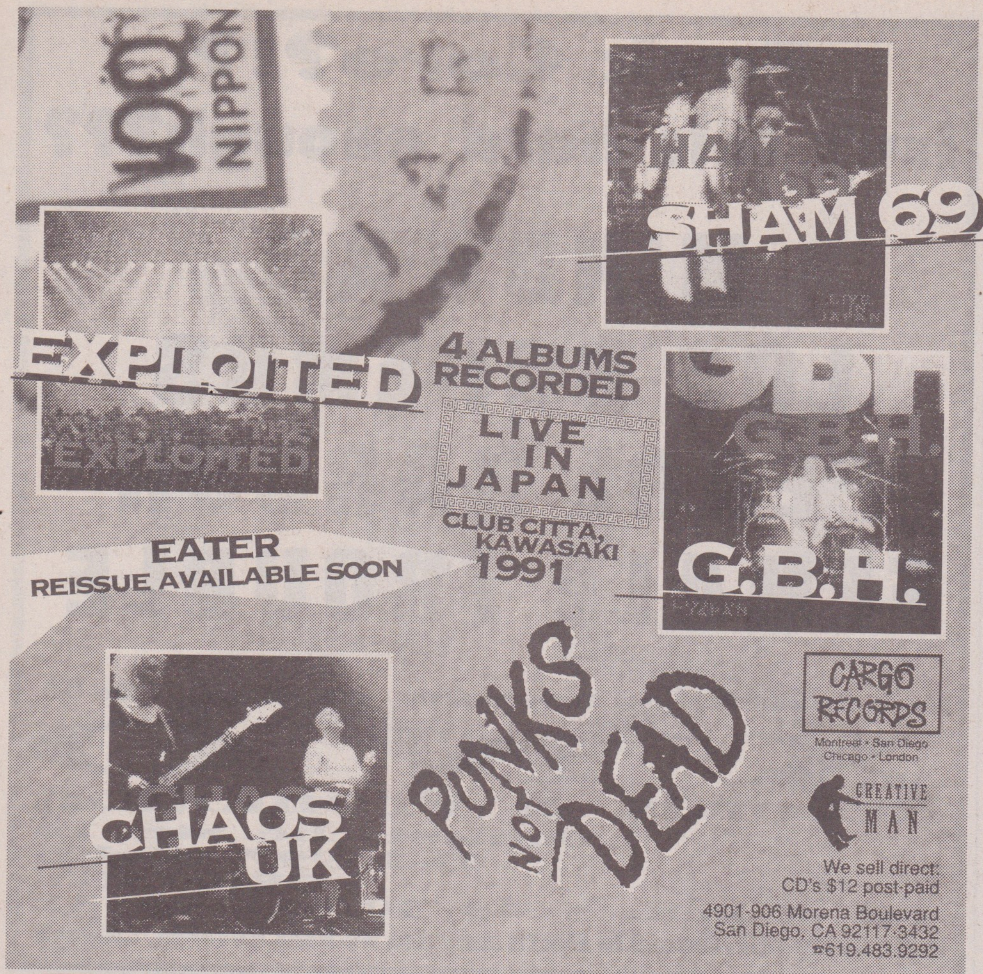

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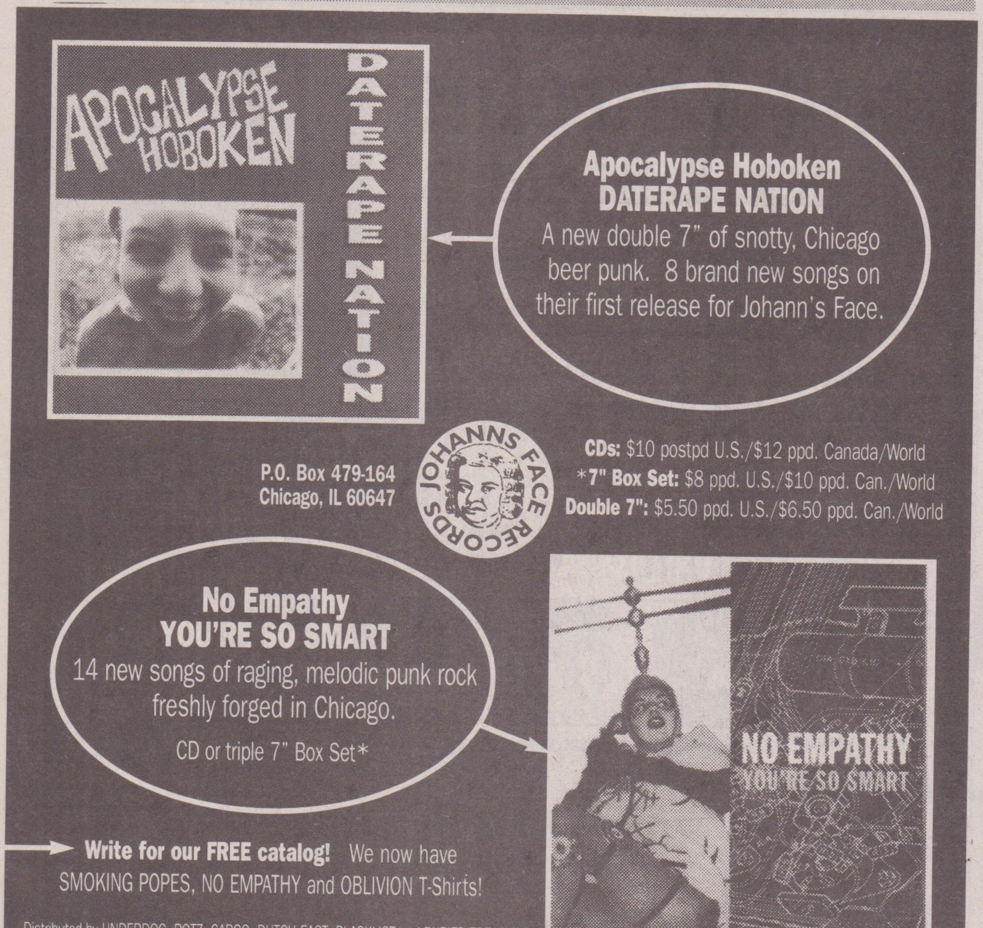

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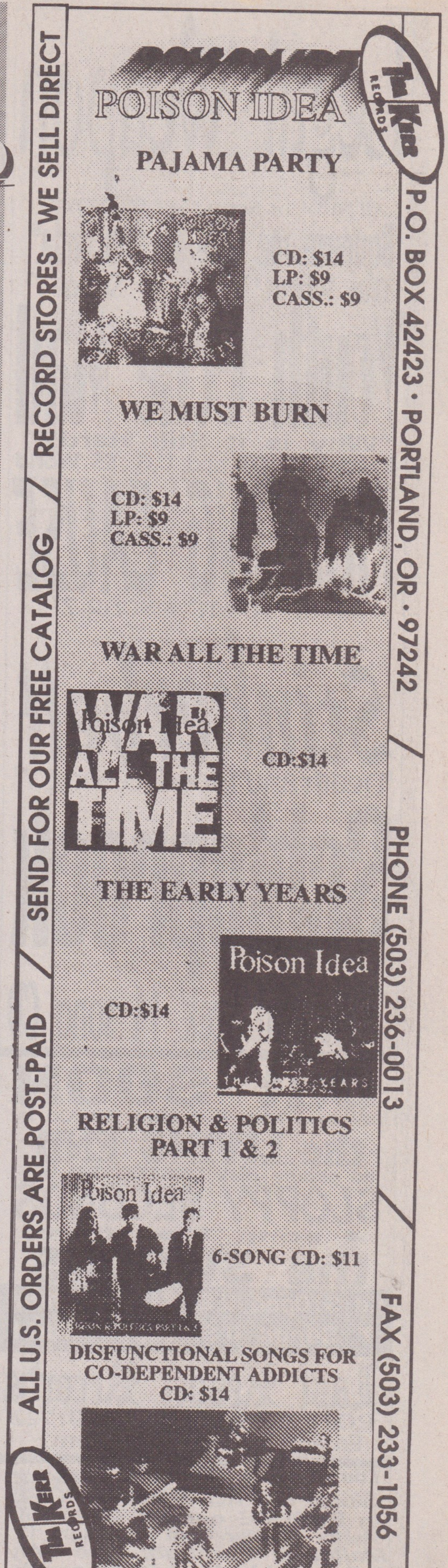

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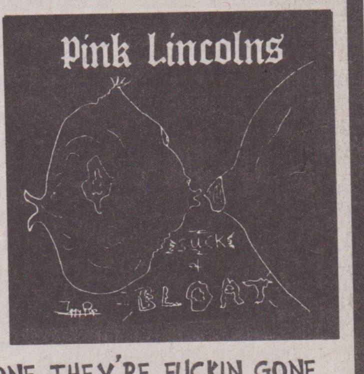

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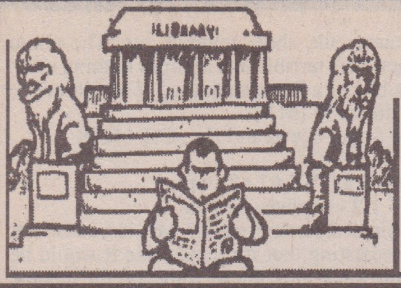
FANZINE REVIEWS



BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SB) Suzanne Bartchy, (SC) Slaugh C, (KC) Kim Carlyle, (CC) Carrie Crawford, (SE) Steven Even, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (JP) Josh Petrin, (MP) Mally Propism, (KQ) Kim Quality, (JR) Jeff Random, (JW) Joe Whiting

Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.

A THEMATIC SKETCH... / 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
This is one of those rambling type zines that say a lot without really saying anything. Has good intentions though. This is the second boy zine I've reviewed this month that has spelled feminism "femenism." Writings about the problems of overpopulation (but he maybe wants to have kids....), moving away from home, punk fashion cliques, motivation, etc. (ML)
Mike / 5430 Burk Oak Rd / Lisle, IL 60532

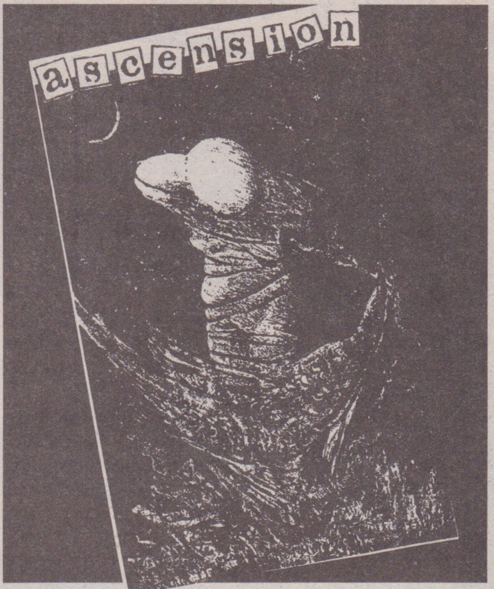
ACTIVITY BOOK #1 / $1.00 ppd
7 x 8 - copied - 20 pgs
Just like the title suggests, this is an activity book filled with puzzles, coloring pages, mazes, word scrambles and more. But there's a dark twist to these puzzles and diversions. Here you'll be searching for words such as cyanide, quicklime, icepick, drano, etc., search for a sniper, differentiate between a school bus and a garbage truck, connect the dots on a junkies arm, fill in the obituary, along with others. Apparently there is an Accidental Deaths coloring book in the works that picks up where this zine left off. (MA)
IPECAC / 957 Dogwood Circle / Waynesboro, VA 22980

AGAINST SLEEP & NIGHTMARE #5 / $2.50 ppd
8 1/2 x 11 - offset - 32 pgs
Nice looking 'zine! It has an interesting feel to it, a more old-fashioned press feel. This issue focuses on attacks on democracy & morality in a very thought-out in-depth manner. Also contains a very informative piece that critiques the Situationist International. I like the overall concept, intent & feel of this 'zine. Intelligent, informative, opinionated & readable. Definitely for those who want intense mental stimulation. Check this out. Best title & read I've had in a while. (KC)
PO Box 3305 / Oakland, CA 94609

ALIEN #3 / $1 or trade
5 1/2 x 8 1/2 - copied - 30 pgs
If you are in high school and you hate life, you will probably dig this zine, especially if you are a grrl. This zine serves as a creative outlet while coping with life and as a "gift" for penpals, rather than as an effort to spread the gospel of punk rock music. (PK)
Witknee / 1024 Chautauqua / Pacific Palisades, CA 90272

ALL STRESSED UP WITH NUTHIN' TO THROW #1? / $2.00 ppd.??
5 1/2 x 8 1/2 - nicely copied - 24 pgs
A combination of illustrations and a sequence of thoughts. First the art—this is the real McCoy. Beautiful complex drawings of punx, a gifted artist for sure; most are in a comic-type story. The text is like a passionate lively dream that builds on itself with each broken thought, pulling itself together as an afterthought. Although far more creative than this word brings to mind, it is definitely political from a personal perspective. Eye-opening. (SB)
FLY c/o Gargoyle Mech. Lab / PO Box 1318 Cooper Stn. / New York, NY 10276

ALL THE ANSWERS #1 / $1 and some stamps
8 1/2 x 11 - copied - 54 pgs
This is big and really cool. Lottsa Arizona news. Interviews with Rhythm Collision, DI, and TVTV$. Also some tidbits on the scene etc. Reviews and the usual, well written and fun to read. (GF)
207 W. Clarendon 14B / Phoenix, AZ 85013



ALL TOO HUMAN #3 / $1.00 ppd
7 1/4 x 8 1/2 - copied - 42 pgs
Solitude is the theme here and it is pretty interesting to see what people do with it and themselves. Very honest, so much it makes me kinda cringe (but it is really good cringing!) Interviews with Angel Hair, Guage, *very* personal writings and lots of photos. Get it. (CC)
3435 20th St #B / San Francisco, CA 94110

AMARANTH #2 / $2.00 + postage?
8 1/2 x 11 - copied - 52 pgs
Very political, gun control, smoking, religion, vegan/animal rights zine. Some thoughtful bits on the state of Punk Rock, and the usual zine stuff. (JW)
10162 Beverly Dr. / Huntington Beach, CA 92646

ANARCHO-FEMMES #4 / $1.00
4 1/4 x 5 1/2 - copied - 40 pgs
Disturbing semi-autobiographical (?) comics drawn in a minimal but clean style. The writer/artist team of Suzi and Roxi take their (presumably) younger namesakes through a tense and sparse hollywood underworld adventure. Its actually pretty goofy... which is why it comes across as quite odd. hmm. (BA)
Boa Bay Press / 319 E. Anapamu St. #3 / Santa Barbara, CA 93103

ANGELHEART #1 / $2.00 ppd
5 1/2 x 8 1/2 - 28 pgs - copied
One of the better Finnish zines I've seen - covering all of the current amazing Finnish bands / scenes etc. Detailed scene reports, including a large number of contact addresses etc. Also editorials, an interview with Dilonis from Latvia, and a Malaysian scene report. Cool reading! (TM)
JP Muikku / Kielokatu 7 as 2 / 80130 Joensuu / Finland

ANGRY PEOPLE #9 / $2?
8 1/2 x 11 - copied - 16 pgs
Far left political zine ala PE or Class War. Some of the stuff pertains to Australia, but a lot of it can be considered globally. Pieces on crime, organizing in rural areas, and hemp. The news bits and research are interesting, but some of the writing borders on knee-jerk sloganeering. (PK)
Box 1 / 583A King St. / Newtown NSW 2042 / Australia

ASCENSION #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
The motivation for this zine is noble in the sense that the person behind this wants to communicate her thoughts and feelings on how she sees and feels about her life, but in the end it really rubs you the wrong way. 36 pages of whining and complaining that says nothing about a whole lot of nothing. If it's not some personal rant about a nameless someone, then it's whining about how the 'scene' sucks. If things are really so bad then do something to change it, because if you choose to just sit back and toss stones you deserve the shit you get. (MA)
Lynn Roberts / 25 Mt. Hood Rd. #2 / Brighton, MA 02135

ATTITUDE PROBLEM #18 / $ 3.00 ppd
12 x 24 - offset - 22 pgs
A decent twist on the whole skate image thing I imagined I would find in this tidy tabloid. Bandhu has some excellent insight. Instead of finding interview with the same old bands and scenesters he stuffs his mag with lengthy interviews with his former art teacher and an amazing glassblower. Definitely one to send away for. (MP)
Scott Dunham / PO Box 2354 / Prescott, AZ 86302

BIOLOGIC SHOW / $2.50 ppd
8 1/2 X 11 - offset - 36 pgs
A collection of nine stories in comic form done by Al Columbia. It's dark and arty and gruesome and weird. That's really all I can say about it. (ML)
Fantagraphics / 7563 Lake City Wy NE / Seattle, WA 98115

FANZINE REVIEWS

BISCAYNE #5 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
A zine that tries to be "hip" but has absolutely no substance. A few small stolen bits on gangs, and a terribly boring Chicago trip diary I couldn't even force myself to finish. Yawn. (ML)
Jordana / 116 Atherton Hall / University Park, PA 16802

BLOW MY COLON # 1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
This publication reminds me a lot of Crank zine from the content to the bitter pissed off humor that flows through out each story, opinion and review. The comparison is by no means a put down but rather a compliment. Inside this first issue you'll find true to life accounts of forklift driving, working as a night clerk at a convenience store, being robbed at the YMCA, along with a history of brain, head and body transplants, gross experiences, car wreck and earthquake photos, reviews and more. The people who worked on this did a great job with the writing and perfect delivery that many other people who try do a zine like this fail at. Good stuff. (MA)
A. Vegue / PO Box 1312 / Claremont, CA 91711

BOYCOTT QUARTERLY #4 / $ 4.95 ppd
8 1/2 x 11 - offset - 60 pgs
When that tired, listless feeling off not having anything to get mad at takes over, pick up this handy guide to everything harmful in this world. Listings of evil doers galore grace the pages as well as visions of Leonard Pellitier. Anyone who can find a reason to hate Disney in my book deserves as much as they can get. (MP)
Center for Economic Democracy / PO Box 64 / Olympia, WA 98507-0064

BRIKABRAK part V / $1.00 + 2 stamps or trade
5 1/2 x 8 1/2 - copied - 48 pgs
I've seen this zine around so many times before, and now I wish I'd read it then. Oh well. Some swell satire and stories - that usually don't come off as *too* simple and stupid - make up most of this. I know something here made me laugh, but I don't recall what it was. Huh. Good use of spot color on the cover. (KQ)
438 Pennsylvania Ave / Santa Cruz, CA 95062

BUDGET #4 / $1.00
8 1/2 x 11 - copied - 32 pgs
Photos and soul. Each issue gets more candid, a bit grittier and as always, very honest. Simple personal evolution traced within the editions of a zine, pretty amazing. Includes an old interview with Avail. Check it out. (CC)
2707 Valmont #A211 / Boulder, CO 80304

CACTUS PRICK#8 / $2 ppd
8 1/2 x 11 - copied - 28 pgs
This is chock full of zine reviews, music reviews, interviews with Anus the Menace and Atomic 61. Pretty well written and obviously dissatisfied with ye ol' status quo. (SC)
PO Box 27143 / Tempe, AZ 85285

CHILD SIZE SIX #2 / $1??
5 1/2 x 8 1/2 - copied - 24 pgs
A simple, emo-ish zine. Bad quality photos and writings that are more advertisements for Born Against and Rice than anything else. Pee Chees and Hickey zine interviews, skating, and a piece on being a feminist *and* not being able to live without penis for a couple of days (uh, I'd try a dildo before you risk death). (ML)
Richard / 4981 Catoctin Dr. #15 / San Diego, CA 92155

CHUNKLET #8 / $1 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
It's hard not to like a zine that comes with a membership card and a little booklet of drummer jokes. This kind of has an irritating jaded, hip attitude. But still, it's neat looking and has interviews with Air Miami, Gaunt and Arcwelder, and lots of reviews. (ML)
PO Box 2814 / Athens, GA 30612-0814

COFFEE AND HASHBROWNS #4 / $1 or trade
8 1/2 x 11 - copied - 32 pgs
Great stuff. Interviews with Fifteen (really interesting) Propagandhi, and Blueprint. Some short personal thoughts, Reviews and stuff. Very right on yet fun, plenty of personality and thought. (GF)
12206 Plumbrook / Houston, TX 77099

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ISSUE TWO · FALL 1994

CONFLICT #2 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
Well - Italian, so I'll just have to describe what I see. Nothing makes you feel so ineffectual as being reduced to writing descriptions, not reviews. Ummm - Nuvolablu, D.O.A., and Iggy front up with pics/interviews - also a huge (seems to be) anti - Nestle article which spans about 24 pages. Seems well done - the interviews are of a reasonable length and allow bands to respond in depth to questions. (TM)
Ceschini Riccardo / Via 27 Maggio / 38061 Ala / Italy

CONTROVERSY #1 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 64 pgs
This zine is mainly based around skating featuring various interviews with Klein, Mike Ternasky, Salman Agah, and Tony Hawk. Also there are tons of clippings of famous people who died in 1994, various drawings, a goofy article on starting your own satanic cult, show reviews, etc. The photo reproduction is terrible and at times nothing more than ink blots (a Rorschach test? 'I see someone skating doctor!') (MA)
3355 De Sota / Cleveland Hts, OH 44118

COWBOY LOVE #7 / 2 stamps
4 1/4 x 5 1/2 - copied - 36 pgs
School, hippies, summer stories, Mexico, and more. Pretty interesting, but it seemed like it would be more enjoyable if I knew some of the people involved... not intentionally cliquish, but it just didn't draw me in as much as I would have liked. Worth the stamps, anyway. (JP)
1026 N 5th Ave./ Tucson, AZ 85705

CRASH POSITION #7 / SASE
4 1/4 x 5 1/2 - copied - 14 pgs
Quirky and small. Luxuriously positioned to give brief, witty insights and quips - nothing too thought provoking (in a capital P politics sort of way) yet very engaging, like a window into the mundane craziness of someone's head. (CC)
Cris Spliedt /115 Autumn St / Lodi, NJ 07644

DIAGNOSIS #11 / $2.00 ppd (?)
8 1/2 x 11 - printed - 46 pgs
A lot of variety here - this issue contains both guitar god Dick Dale and reformed hardcore band Dead Silence, if you can picture that. Boss 302, Rhythm Collision, lots of computer-scanned photos, and come comics by various contributors round out the table of contents. (JR)
PO Box 101896 / Denver, CO 80250

DIGESTOR #2 / $1.00 ppd
4 1/2 x 11 - copied - 20 pgs
This issue has a goofy interview with Dead Guy, reviews of U.F.O. books, a reprint of the article that Steve Albini wrote on major labels that originally appeared in The Baffler, a crossword, plus live show and record reviews. (MA)
Thumbox / PO Box 154 / New Brunswick, NJ 08903-0154

DO SOMETHING #1 / $2.00(?) ppd
8 1/2 x 6 - copied - 26 pgs
Do Something is another one of those 'zines that focuses on oi and early-80's-style punk, mostly on the other side of the Atlantic. Braindance get interviewed, and there are lots of photos of bands with short hair and suspenders. Not a bad document on a usually-neglected scene, though they probably would do well to break out of the band interview / record review rut in the future. (JR)
16 Parkhall Rd. / Steeple / Antrim / BT41 1BU / N. Ireland

E-MOTION #11 / 50¢, 2 stamps, or trade
5 1/2 x 8 1/2 - copied - 20 pgs
Great feminist 'zine that contains short interviews w/ Chicane, Heatmiser, an interesting piece on the American Atheists, Inc., & a good 'zine review section. Also good personal rants on various experiences as a young feminist woman from sexist high school teachers to sexist fellow punks. Anyhow, a worthwhile read for sure! (KC)
PO Box 75 / Shirland, IL 61079

EARQUAKE #37 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
What seems to be a good zine - the obvious things are solid - layout/content etc. It's in French, so I can't read much - interviews with Battle of Disarm, Brainstorm, Jeroen from Machination, Crux

etc. It's definitely solid; if the language barrier wasn't there there'd be more to report! (TM)
Fred Leca / Le Meuil / 88160 Le Thillot / France

EGGSHELL #3 / 50 cents and/or stamps
4 1/2 x 5 1/2 - copied - 36 pgs
This issue is composed of "random thoughts" (which read like a rambling letter) and an interview with Matt from Rancid. The crappy layout/copying/assembly really hurts. Fits into the give-away, disposable category. (PK)
PO Box 4333 / Boulder, CO 80306-4333

EMIT #4 / $3.00 ppd
8 1/2 x 11 - copied - 32 pgs
An interesting blend of punk rock and professional sports sets this zine apart from all the rest. Articles on the baseball strike and hockey riots alongside an interview with Shonen Knife. Plus the Hansens, the Dentists, and NoFX. The only thing I don't like about this zine is their annoying habit of breaking up articles, so you have to hunt around for the conclusion. (JW)
PO Box 2499 / Vancouver, BC / V6B 3W7 / Canada

ENNOBLED MIND #5 / $1 ppd
8 1/2 x 14 - copied - 24 pgs
I would like to begin this review by letting this zine speak for itself. The cover says, "inside: hurt, pain, heartache, and anguish + reviews, photos, opinions and a Sleeper interview". This zine self proclaimed motto: straight edge enforced by peace and love. Now my turn, join this young zine editor on his journey to wellness after the break up with his superscenester girlfriend, Jess. Yes, everyone outside of the microcosm of the Rochester, NY sXe scene will truly give a fuck about this whole deal. Jesus, Jered, reinforce your life with some purpose. Get over it please, no one else gives a shit. (JB)
Jered Bogli / 862 Grace Watson Hall / Rochester, NY 14623-5602

EXTENT #4 / $2.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
Here's a great zine from Boston that features really good interviews with Dave Smalley, Split Lip and Tid bit fanzine, tour diaries from Farside and Still Life, opinions, an encouraging article on how to get started in doing your own zine, etc. All of this combined with a clean layout, exceptional photography, and an idealistic attitude make Extent one of the best zines I've seen in a stretch of time. This definitely finds a spot in my list of top 10 zines of the year. (MA)
John Lacroix / 148 Hillside St. #2 / Boston, MA 02120

FACTSHEET 5 #53 / $3.95
8 1/2 x 11 - offset - 135 pgs
Factsheet five is pretty much the ultimate zine guide. Hundreds upon hundreds of zines listed with good descriptions, all different kinds, although they really don't seem to have too many actual punk ones, but just about everything else you could possibly ever be interested in. Very thorough and professional. (GF)
PO Box 170099 / San Francisco, CA 94117-0099

FIFI #1 / 30BF
8 1/4 x 5 3/4 - copied - 24 pgs
This is the Vort'n Vis zine for the shitworkers of the place. Interviews with Disaffect, Fingerprint, and Oi Polloi. A good looking zine with good writing. (SC)
John Bloemendale / 14 8904 Boezinge/ Belgium

FIZZ #1 / $2 ppd
8 1/2x11 - offset - 112 pgs
OK, this is a real magazine complete with glossy covers and Liz Phair ads. Fastbacks on the cover, interviews with Rancid, NoFX, Cop Shoot Cop and Geraldine Fibbers. The amount of info and reading material is massive, unfortunately it is all so fucking dull. This magazine is a cross between Flipside and Sassy. It's like a music magazine for girls. Point of interest, the last page written by Dez Cadena is pretty much the most fun thing here. (JB)
Fizz / 1509 Queen Anne Ave North #276 / Seattle, WA 98109

FLIPSIDE #93 / $2.50 ppd
8 1/2 x 11 - newsprint - 176 pgs
Here's the sister zine! And here to pump up the revenues of all the punk rock indie zines for your listening pleasure is ... ah never mind.... You know the zine, now here's what you get: lotsa interviews of Agent Orange, Babyland, Brutally Familiar, Butt Trumpet, Drag, Falling James Band, Guv'nor, Heavenly, Hillbillies, Individual Fruit Pie, Mad Daddys, Marilyn Manson, Moistboys, My Suicide, Pink Cross, Pist, Sebadoh, Smears, Truman's Water and Weed! Add to all this the usual columns and letters and reviews and you've got yourself a good indie music zine. Cheers. (JX)
PO Box 60790 / Pasadena, CA 91116

no toll
MULTIBALL
ISSUE
5
HIGHWAY TO PINBALL

FUKT #1 / #2 / #3 / $1.00 ppd each
4 x 5 1/2 - copied - 16 to 20 pgs
Fukt is a mini comic comprised of short stories with a hilarious side to them. The first issue has a comic "Life's A Drag When Dad's A Porno Star" that steals the show, along with the comics' main figures Egg and Tongue, two kids who get involved in all sorts of mishaps in each issue, and Barmy Bill who also makes an appearance in each issue. The best issue is #3 with Egg and Tongue, Barmy Bill, Randy And Sandy (two people who work at an art supplies store) and various strips that have to be seen. (MA)
Ian Jeans / PO Box 4257 / Stn E / Ottawa, ON / K1S 5B3 / Canada

GARBLES #9 / 25p stamp (UK), 2 IRCs, or trade
A5 - offset - 28 pgs
I like this zine enough that I'm going to take it home and keep it... which I almost never do (if you want any of the other zines I reviewed this month, check out the Wow Cool free box on 10th and Gilman in Berkeley, they might still be there). Lots of cool comics by Ros (the editor), Lee Kennedy, and others, plus some zine and record reviews. Get it. (JP)
Ros/ 5 New House Close / Canterbury, Kent / CT4 7BQ / England

GEE-ZUZ #17 / $2.00 ppd
11 x 8 - printed - 24 pgs
This issue is dedicated to cops and may offend people who suck. These twenty-four pages are chocked full of stories of punks who have had run-ins with cops. Enjoyable reading from front to back page. Some reviews, plenty of interesting photos. Best two bucks you'll spend in awhile. (HH)
297-810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

GLOSSOLILIA #4 / $2.00 ppd
8 1/2 x 11 - copied - 72 pgs
LA based zine that has to have some of the worst graphics next to Black Market that I've ever seen. It's not bad enough there's a glut of predictable skulls and whatnot - it's all poorly done. Tons of record reviews (rarely correct)- as with the last issue, the most entertaining things were the record reviews written by the editor's relatives. Includes interviews with the Humpers, Goads, Sacred Hearts etc.(TM)
4470 W. Sunset Blvd #425 / Los Angeles, CA 90027

GREEDY BASTARD #11 / $1.00 ppd
8 1/2 x 11 - mostly newsprint - 36 pgs
Well Bill, didn't get a female reviewer - guess you can write to the management and complain. I'm psyched though - every other zine I got this month was crap emo shit or something I couldn't read. Anyway - you should buy this because it will either piss you off or make you laugh - either way you'll get your money's worth. Hilarious shit to me - Spitboy, California, Paul Weinman, recycling, Conan O'Brian, New Bomb Turks, Rancid, Sticks and Stones - all of these things either get props or shitcanned - you'll have to get it to find out which. (TM)
Bill Florio / PO Box 1014 / Yonkers, NY 10704

HABITUAL FREAK #1 / $1.00
5 1/2 x 8 1/2 - copied - 20 pgs
Oozing with real life geeky girl stuff, this is great. No pretense, no posturing, just energy and an open forum. This empowered feminist zine is really inspiring! (CC)
9541 Vista Tercera / San Diego, CA 92129

HABITUAL FREAK #2 / $1 ppd?
5 1/2 x 8 1/2 - copied - 44 pgs
Great feminist 'zine w/ various personal & political pieces regarding sexual & physical assault. There always seems to be some new thing to hear regarding sexist behavior & practices no matter how informed one is. Topics as rape, beating, harassment, beauty myths, etc. are discussed here in very readable ways. I liked the feel of this 'zine & that it was a collaborative effort between two people. I hope to see more of this one. (KC)
10896 Montego Dr. / San Diego, CA 92124

HAPPY MEAL #4 / $1.00 ppd or 4 stamps
8 /12 x 11 - copied - 40 pgs
A well done mix of a vegan cookbook and a skate punk zine. The recipes are above average, the rest of the zine is quite passable. Some band interviews, show reviews and some fun articles and stories. Plus stickers, yay! (JW)
Katie and Jack / 16 Evergreen Square / Somerville, MA 02143-2323

HATE #6 / $3.00 ppd
6 1/2 x 10 1/4 - offset - 26 pgs
The big news this time is that comic-turned-cottage-industry Hate is now a legitimate four-color

comic book. Is it an improvement? Maybe - it looks nice but I don't think the slick approach is the best in this case. The story is some nonsense about Buddy and Lisa moving back to New Jersey to live with his parents and the complications that result. Read it now before they turn it into a Saturday morning cartoon or something. (JR)
Fantagraphics / 7563 Lake City NE / Seattle, WA 98115

I AM THE THUMB TACK #2 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
Well, this zine, you could say is about, boredom, security and inspiration..or as they put it, being bored, scared of insecurity and grasping for inspiration.... Whatever it is, it works pretty well. Inside you get some people stories, gun stories, and more stories! There's also an interview with Pop Sickle and lots and lots of reviews! yeah...worth the buck. (JX)
PO Box 156 / Warrenburg, MO 64093

I BEFORE E #1 / $1.00 & 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs
Lots of thoughts, a young guy searching for meaning and inspiration in a home town that seems overwrought with dullness. Travel notes and random opinions. I bet he'd like to hear from you. (CC)
A Turner / Route 7 Box 124-TR / Santa Fe, NM 87505

IN EFFECT #4 / $2.00 ppd
8 1/2 x 1 - offset - 24 pgs
Back after a 5 year vacation In Effect brings you news, reviews, and interviews with NYHC bands such as Leeway, Cold Front, Crown Of Thornz, and No Social Redeeming Value. Nothing earthshaking, but if you're interested in this style of music then this will appeal to you. (MA)
Chris Effect / 119-16 8th Ave / College Point, NY 11356

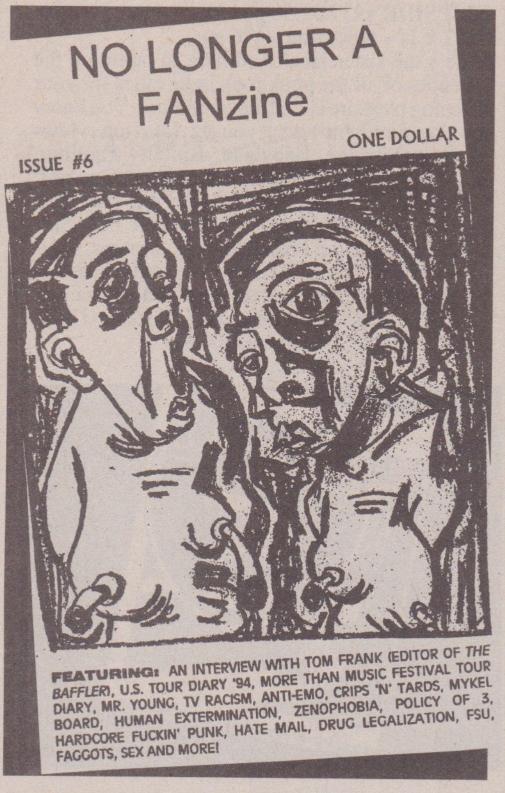
JAPANKORE #4 / Free w/ stamps
11 x 17 - newsprint - 8 pgs
Well, the eight page count is misleading, as there's a ton of info here. The obvious focus - Japanese hardcore. It's written in a friendly manner - easy to read regardless of your knowledge of Japanese hardcore. It's also cool to see Brian reviewing all of the bands on comps, not just the Japanese ones. Loads of music stuff, a sushi preparation article, scene reports etc. (TM)
PO Box 8511 / Warwick, RI 02888

JURYRIG #1 / $1.00 ppd
4 1/2 x 5 1/2 - copied - 42 pgs
More of the personal 'zine phenomenon that seems to be so popular these days. This particular 'zine contains the obligatory travel stories and commentary, some random lists, and the tortured angst-ridden poetry that you've come to expect. (JR)
304 Gault / Santa Cruz, CA 95062

KILL YOURSELF COMICS #1 / $1.00
4 1/4 x 5 1/2 - copied - 44 pgs
A new job, a new home, and a new life.This new comic is kinda fun but the drawing looks like it was done in a coupla minutes with a sharpie. Kill Yourself Comics would benefit greatly from some more care spent on the art and production. Longer stories would be nice too. (BA)
5322 Keeport Dr #1 / Pittsburgh, PA 15236

KILL YOURSELF COMICS #2 / $1.00
4 1/4 x 5 1/2 - copied - 32 pgs
This is the Halloween special filled with comics about killing, ignorance and making fun of society. This is a swell zine. (SC)
5322 Keeport Dr / Pittsburgh, PA 15236

KING CAT CLASSIX vol. 3 / $2 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
I have to say I *really* like King Cat comics - great graphic style, weird if not interesting stories, and lots of cats. This is a sort of "best of" collection- a lot of comics based on dreams. There's some really good stuff in here if you're into indie comics. (ML)
Spit And A Half / PO Box 18510 / Denver, CO 80218


NO LONGER A FANzine
ONE DOLLAR
ISSUE #6
FEATURING: AN INTERVIEW WITH TOM FRANK (EDITOR OF THE BAFFLER), U.S. TOUR DIARY '94, MORE THAN MUSIC FESTIVAL TOUR DIARY, MR. YOUNG, TV RACISM, ANTI-EMO, CRIPS 'N' TARDS, MYKEL BOARD, HUMAN EXTERMINATION, ZENOPHOBIA, POLICY OF 3, HARDCORE FUCKIN' PUNK, HATE MAIL, DRUG LEGALIZATION, FSU, FAGGOTS, SEX AND MORE!

LETTERS TO CELEBRITIES #1 / some stamps?
7 x 4 1/4 - copied - 36 pgs
Lot's of letters to celebrities, relaying Nomy's feelings on a whole pile of subjects. Oozing with personality, this fanzine is a completely enjoyable read. Nomy sure is cranking out some quality stuff, so you should throw a lot of support her way. Very swell. (SE)
Nomy Lamm / 120 State NE#1510 / Olympia, WA 98501

LOST MEANDERINGS / $1 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
This would have been a great music/interview zine two years ago when these interviews were current. I mean procrastination is one thing, but a two year old Jawbreaker interview? Come on. The stuff between the outdated/expired/totally archaic interviews is pretty fun and amusing, but this a total waste of paper. I mean fuck when things sit around this long they just become garbage, which is exactly what this is. (JB)
Lost Meanderings / PO Box 225 / St. Cloud, MN 56302-0225

MSIG #2 / $2 ppd
8 1/2 x 11 - offset - 16 pgs
Pretty short 'zine w/ average interviews of Ten Foot Pole & Plainfield, plus a tour diary of No Empathy (as interesting as a tour diary can be). The rest consists of record reviews. The best part of this 'zine is it comes w/ random goodies inside... I got a sticker, Darkstalkers trading cards, a picture of Fabio & a poster of a woman on Star Trek The New Generation. I don't know her name cuz I rarely watch TV. Not bad, not great. (KC)
68250 Club Circle Dr. / Desert Hot Springs, CA 92240

MOTORCYCHO #3 / $1 or 2 stamps
4 1/2 x 5 1/2 - copied - 12 pgs
The only zine that matters. If you ride a motorcycle and like punk rock, as I do, you need this zine. If you don't ride, you won't understand and don't deserve a zine this cool. Stuff on biker flix, record and zine reviews, and original writings. Now only if this was as big as MRR... (PK)
PO Box 1564 / Point Roberts, WA 98281

MULTIBALL #5 / $1.00 ppd
4 1/4 x 5 1/2 - printed - 30 pgs
Multiball rules, plain and simple. This 'zine is about pinball and its many subtle nuances - interviews with a pinball parlor owner, personal anecdotes, fiction, and a great, compact layout all are combined to make one of the better 'zines this month, at least as much as my opinion is worth. Anyone who appreciates Beer Frame should send away for this as soon as possible, because they're both in the same family. (JR)
2525 Arapahoe Ave. # E4-170 / Boulder, CO 80302

MY LETTER TO THE WORLD #11 / $1.50
5 1/2 x 8 1/2 - copied - 40 pgs
Taiwan Tour Diary! Lily eviscerates in print the fine people that make up her family. True tales of messy cats, killer hive-causing bugs, frisky male cousins, bad pizza and the terror that is Chinese pop culture. Live the chaos! Also features the Dysfunctional Family Circus and short reviews of classic 70s page turners like Sybil and Bob & Carol & Ted & Alice. The copy quality was a little light, but hey so are most zines. (BA)
Lily / PO Box 40082 / Berkeley, CA 94704

NEW BRAND #6 / $1 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
Its a new breed of zine...well maybe just a new brand. Anyhow, this zine has a lot in it, such as: a story about art class, a Greg Ginn show, a dumb piece on gay pride, and two big interviews with Rhythm Collision and Youth Brigade. There's also gobs and gobs of music and zine reviews! Not bad for a music zine, so if this is your bag, get it. (JX)
PO Box 184 / Vinton, VA 24179

NEW BRAND #7 / $1.50
5 1/2 x 8 1/2 - copied - 36 pgs
Pretty generic music zine made up primarily of interviews with Epitaph cash-cows Offspring and Rancid, record and zine reviews and the dreaded Paul Weinmann and Queen of the Scene. Do the editors of zines like this feel kind of odd when they trade with other editors that run all the same stuff? (BA)
New Brand / PO Box 184 / Vinton, VA 24179

NO IDEA #11 / $5.00 ppd
8 1/2 x 11 - newsprint - 92 pgs
Well here it is, after a long wait, the latest issue of

No Idea, and this one is their best issue yet, hands down. This installment is packed with conversation from Sparkmarker, Crackerbash, Arcwelder, Don's Ex-Girlfriend, etc., along with opinions, reviews grande, a guide/scene report of Gainesville, comics and more. If all of that isn't incentive enough to send away for they've also include a great CD comp. featuring Assfactor 4, Drop Dead, Assuck, Sparkmarker, Guzzard, Undertow and 23 more bands! Excellent. (MA)
PO Box 14636 / Gainesville, FL 32604-4636

NO LONGER A FANZINE #6 / $2 ppd
8 1/2 x 11 - copied - 50(ish) pgs
If you've read this before and like it, then read it more. If you have never seen this zine, but enjoy intense judgementalism and hypocritical contradictory viewpoints all from the same guy, than you too will find this zine palatable. Hell, send the guy his 2 bucks and decide for yourself - but for free, you can just read his "anti-emo" rant in MRR#140 in the guest opinion section after the regular columns. (JB)
Joseph A. Gervasi / 142 Frankford Ave / Blackwood, NJ 08012

NOISE FROM THE GARAGE #3 / $1.50 ppd
11 x 8 1/2 - printed - 48 pgs
Lots of music news in this zine. There are interviews with The Smears, Antiseen, Hammerhead, Supersuckers, Janitor Joe, Zoom, The Motards, The Sons Of Hercules and other bands too famous to mention. The second half of the zine is filled with record reviews. An all around pretty good zine worth checking out. (HH)
PO Box 712 / Lawrence, KS 66044-0712

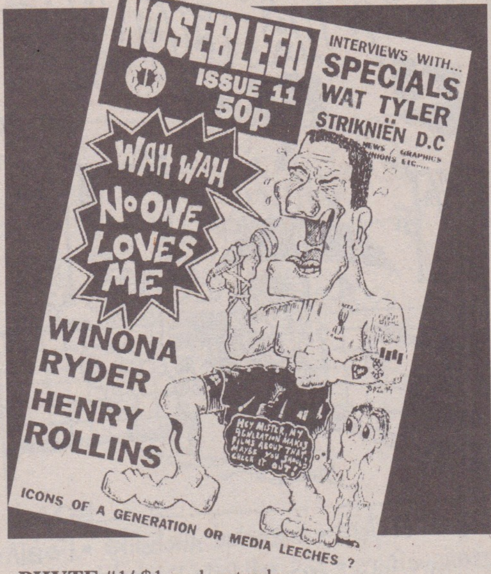
NOSEBLEED #11 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This is a consistent zine from Ireland that focuses on punk,politics, and all of of offshoots. This issue features conversations with Wat Tyler, Striknien D.C., and The Specials, plus an article on the media's creation of Generation X as a marketing tool and how they (the media) have portrayed Rollins and Winona Ryder's roles in a cast of a thousand marketing figureheads for the 'twenty something' consumer group. No doubt an interesting zine that combines a good amount of information and a dose of humor to keep things interesting and grounded in reality. I'd like to also see more of Boz's artwork in future issues too. (MA)
The Monkeypuzzle Tree / 3 A Grantham Place / Dublin 8 / Ireland

#2 / $1 ???
8 1/2 x 11 - newsprint - 44 pgs
Lots of interviews: Godheadsilo, Bloodthirsty Butchers, Grifters, Prisonshake, Cub, Garden Variety, among others. Writing about MTV, the selling out of the rap scene, lots of reviews and pictures of old people on the beach (I think it was supposed to be funny). Kind of stale, but not completely terrible. (ML)
Keith Werwa / 512 E. 5th St. #2-4 / New York, NY 10009

100% PAPEL DEL W.C. #5 / $3.50 ppd
12 x 8 1/4 - printed - 40 pgs - Spanish
100% toilet paper is the title of this one, but who'd want black ink all over their bunghole? Well, if TP is what you'd think about for a bunch of bands from the Spanish speaking world, that's what ya get here. This zine should have come with a compilation LP. Loads of photos and graphics. (HH)
Juan I. Hererro / Apdo 41019 / 28080 Madrid / Spain

OUTBACK #13 / $2.00 ppd
8 1/2 x 11 - offset - 34 pgs
A very slick, very upbeat zine, concentrating on music. Pretty good interviews and a large record and CD review section. Lots of ads and a couple of pages of personal stuff. Buy this and you will not be disappointed. (JW)
5255 Crane Rd. / W. Melbourne, FL 32904

PAWHOLES #5 / $3.00 ppd
8 1/2 x 11 - offset - 56 pgs
Hmmm. This issue isn't quite breast-fixated, but is definitely very boob-positive. The interviews with No Safety, Mudwimmin, Azalia Snail and Mitzi Shaulis (race car driver) are pretty right on, but my personal faves are the "Creative Revenge Tactics" and "Cleavage: Appendage or Accessory?" articles. Really well laid out and swanky looking. (KQ)
PO Box 81202 / Pittsburgh, PA 15217



PHYTE #1/ $1 ppd or trade
5 1/2 x 8 1/2 - copied - 44 pgs
Lotsa personal rants & stories on various topics. Great piece on war & women & the impact of militarism. Also contains some information on Copwatch, a community organization to basically cut down on police brutality & a crazy story about a racist frat in GA (not too surprising, huh?). The personal observations, experiences, & rambunctiousness of this 'zine was coo...plus, things are presented in a nice readable manner. Overall I liked this 'zine & the various issues it brings up. Keep on doing it! (KC)
448 B Calhoun St. / Atlanta, GA 30318

PILLAR TO PEON #1/ $ 1.00 ppd
4 1/2 x 11 - copied - 36 pgs
These kids have been busy this year , moving out to the sunshine state and getting this zine done must have filled the calender up. A tricky hand written zine with a semi- personal slant that lets you see just enough of Kim and Jasen's lives. We have the search for the perfect bra and the pains of living with the forgotten STD of herpes. There is also a great piece on changing views and how your best friend can change from being cool to being a total fascist. (MP)
Kim & Jasen / 1508 3rd St. / Duarte, CA 91010

PLAP = CRAP #4 / $1.00
5 1/2 x 8 1/2 - copied - 26 pgs
"Life is a partisan experience" echoes my thoughts exactly. Opinionated yet fair minded guys telling it like they see it. Interviews with I Spy and poet Paul Barclay. Nice. (CC)
Box 3 / 905 Corydon Ave / Winnipeg, MB / R3M 3S3 / Canada

PLAP = CRAP fall 1994 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Right off, I'd have to recommend this to fans of Jawbreaker. The ten page interview with them is fun to read, and sort of interesting, I guess. There's also lots of Propaghandi tour shit and other random acts of writing. Okay, I suppose. (KQ)
Box 3 / 905 Corydon Ave. / Winnipeg, MB / R3M 3S3 / Canada

PLASTIC BOMB # 8 / 3 DM
8 1/2 x 11 - offset - 106 pgs
A nice looking German zine that has lots of things that look like they would be cool to read. Green Day and Sloppy Seconds make an appearance as well. Also a good showing by Boston favorites, the Bruisers .(MP)
Michael / Forststr. 71 / 47055 Duisburg / 0203 / 73565

PLOT #0 / $4.00 ppd
11 3/4 x 8 1/4 - printed - 48 pgs - German
This zine has a high quality lay-out with an artistic edge, but it's punk with bite. It has articles on the merits of bar codes, ecological consciousness, and computercore.There is a short history of punk and it's future, plus an interview with Lawrence Finn, an artist who does woodcuts. Finally, there are ads, record reviews and hardcore sex. (HH)
Ralf Sandner / Nelkenweg 45 / 73765 Neuhausen / Germany

POOL DUST #23 / $1.50 ppd
8 1/2 x 11 - offset - 44 pgs
Here's the latest installment of this long running skate zine from Seattle that does a great job of focusing on the Northwest skate spots and people while throwing in some coverage of punk and garage rock. This issue features interviews with three separate individuals from different generations of skateboarding offering their take on things, past and present, along with words and photos of various contests, skate parks and out of the way spots, a croquet game between the Fallouts and The Man Tee Mans, news and more. My only complaint is the reproduction of photos are too dark in some parts which in turn hurts the zine, because the strong point of any skate zine is definitely the quality of photos. (MA)
PO Box 85664 / Seattle, WA 98145-1664

PROBE #4 / $5.00 ppd
8 1/2 x 11 - printed - 102 pgs
Well, no records this time, but more nudity. Guess you can't have everything. It's certainly developing into a monster - witness the full color cover, nice paper etc. Aaron and cronies have rounded up all kinds of crazy shit - porn stars, Crutch, Mensclub, Hot Rod Shopping Cart, Zine Reviews, Evan Dorkin - tons of quality reading. Good coffee table material partially because it's sure to make all of your uptight friends unnecessarily nervous. (TM)
PO Box 5068 / Pleasanton, CA 94566

PUNK PLANET #4 / $2 cover price
8 1/2 x 11 - printed - 80 pgs
I like Punk Planet and I hope it will be a success on a large scale. It's the leading contender in the battle of the MRR clones: in fact, it is very similar to

FANZINE REVIEWS

MRR, only with different columnists (Larry Livermore, to name one), and no band interviews (for this issue). Stuff on Austin, TX; Epitaph; Allied; ABC No Rio; and fictional writing. The highlights are an interview with an HIV+ punk and the special reviews of CDs "banned" by MRR. (PK)
PO Box 1711 / Hoboken, NJ 07030-9998

PUNK ROCK ZINE #1 / $1.00 & 2 stamps
8 1/2 x 11 - copied - 21 pgs
Columns, reviews of zines, records and shows as well as scene reports. Interviews with the Screaming Bloody Marys (whose motto is Get it, Get off and Get out! blah) This feels really new, but could evolve into a nice resource. (CC)
16 Hemlock Rd / Hartsdale, NY 10530

PURE PUNK FOR RAW PEOPLE #2 / $3.00
8 x 5 1/2 - copied - 16 pgs - Italian
A zine about punk, oi and hc. It's hella raw with a couple of band interviews (Four Flying Dicks, SDA, Bristles) and some record reviews. I guess the three dollars being asked for this one is for the Italian post office. I wasn't so impressed. (HH)
Alessandro Bagatti / Via Passo Di Badignana, N.16 / 43100 Parma (PR) / Italy

QUAGMIRE #1 / **SKILLSEW** #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 20 pgs
Two personal zines, arty and expressive, that feel like a quick effort that inadvertently captures some sincere and strong sentiments. (CC)
46 Park Valle Ave #5 / Allston, MA 02134

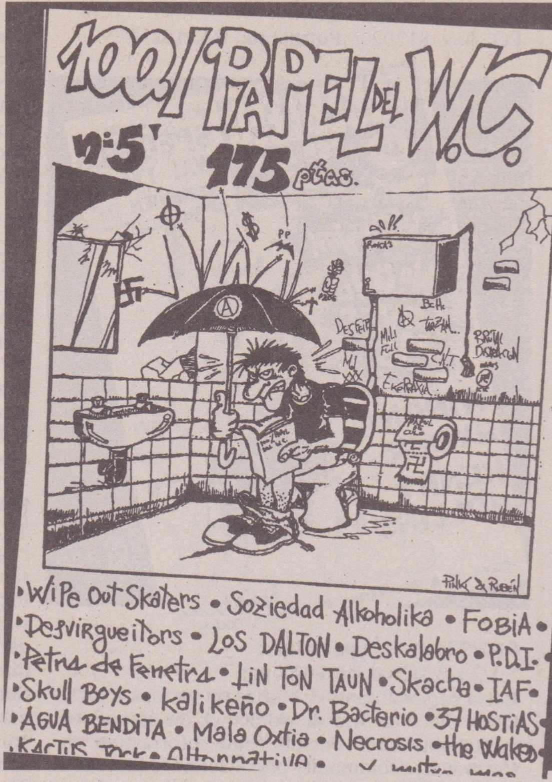
RATIONAL INQUIRER #2 / $1.50 ppd
8 1/2 x 11 - newsprint - 56 pgs
I still don't understand why zines that have slick layouts and money to spend on *printing* can't take the time to do a little proofreading. Typos abound, but otherwise it's an okay zine. Interviews with Skankin' Pickle, Sam Black Church, the Pink Lincolns, Transition and Gift are pretty good - very topical at times. The articles on Russia/punk are interesting, I guess. (KQ)
2050 W. 56 St#32-221 / Hialeah, FL 33016

REVEAL #4 / $1.00 ppd
8 1/2 x 11 - copied - 24 pgs
Well, don't know what to tell you. Contents include a essay on Hunger that offers some incredibly impractical scenarios, an basic article on the Leonard Peltier case, some poetry type stuff, and a short article on Split Lip. While this will make all the baggy panted vegans 'feel good', it made me feel like I was getting baited - what's up with this Average? (TM)
PO Box 2611 / Bloomington, IN 47402

RICE AND BEANS #2 / $1.00
5 1/2 x 7 - copied - 32 pgs
A collection of unrelated black and white comics. The stories get very involved in a single mission (exploring the great outdoors, or playing guitar) and then abruptly end. The climax never reaches fruition, and one is left feeling vaguely unsatisfied. Included is a genuinely embarrassing account of the 9th grade prom. A fuller version of each story would make this a hit. One final note - the expression "nigger-knocking" is contemptable, regardless of the fact that probably no racist overtone was meant. (SB)
1035 Pearl #14 / Denver, CO 80203

ROESSIGER FANZINE #4 / $?? (try a couple of bucks)
8 1/2 x 5 1/2 - copied - 32 pgs
A very funny, creative zine from Tucson. Fugazi mad-libs, NAMBLA summer camp and Suburban Jesus are high points. Not for the humor impaired. (JW)
1034 E. Mabel St. / Tucson, AZ 85719

SAL SI PUEDES #1 / $1.00
8 1/2 x 11 - copied - 36 pgs
"Be as patient as you are confused"...yup. Concise, no apologies look at US culture from the eyes of a young Latino man. Reviews, views and no bullshit. (CC)
City Terrace / Box 376 / 2168 S. Atlantic Blvd / Monterey Park, CA 91754


100% PAPEL DEL W.C.
nº5
175 ptas.
Pink & Rubén
• Wipe Out Skaters • Soziedad Alkoholika • FOBIA •
• Desvirgueitors • LOS DALTON • Deskalabro • P.D.I. •
• Petra de Fenetra • LIN TON TAUN • Skacha • IAF •
• Skull Boys • kalikeño • Dr. Bacterio • 37 HOSTIAS •
• AGUA BENDITA • Mala Oxtia • Necrosis • the Wakes •

SALACIOUS CRUMB #4 / 2 I.R.C.'s
5 1/2 x 8 1/2 - offset - 20 pgs
This is a humorous zine focused on punk and skating, featuring a guide to viewing skate videos, punk jobs, photos of various local skaters, record reviews, opinions, an interview with Soylent Green Skateboards and other odds and ends. (MA)
31 Quakers Rd / Downend, Bristol / BS16 6JE / England

SCHTUFFF... #2 / $ 2.00 ppd
8 1/2 x 11 - copied - 28 pgs
A zine that take its reviews and takes them apart is definitely looking for a shot in the big time. A clinical looking zine that has its good points, check out the lengthy Rancid interview along side a piece about the dbs. The ugly head of vigilante mob violence also appears. (MP)
Jason Schreurs / 7110 Westminster St. / Powell River, BC / V8A-1C6 / Canada

SETH THROB #1 / $2.95
8 x 10 - newsprint - 26 pgs
Probably the lamest comic book with the stupidest nonstory and nonperson originality style drawings I have ever seen. Sterile drawings, sterile tension - ugly, tiny waisted giant booby titty toting mamas throughout, except fro the mean fat greasy faced waitress at the diner. The ads on the last few pages are pretty cool though. (JB)
Slave Labor Graphics / 979 S. Bascom Ave / San Jose, CA 95128

SHOCK TREATMENT #1 / $3.00
8 1/2 x 11 3/4 - printed - 50 pgs
Shock Treatment is a collection of news clippings, reviews, anecdotes and assorted odds and ends devoted to ancient bands the Damned, Clash and the the Ramones. Most of the material is lifted straight from '76/'77 issues of NME and Sounds with a little editorial comment here and there.

Some people might think of this as an unnecessary exercise in nostalgia, but if you're the least big into these bands, like I am, this is worth finding. The photo of a pre-Clash Mick Jones with a poodle haircut and bellbottoms is worth three bucks in itself. (JR)
PO Box 42R / London / WIA 42R / England

SHOELACE FANZINE #7 / $1.75
8 1/2 x 11 - copied - 36 pgs
A nice mash of reviews, interviews and opinions. Short little chats with Sensefield, Napalm Sunday and Leisure Hive. Tons of reviews take up a very substantial part of this fanzine. Nothing in this issue got me jumping around, but certainly worth the dough. (SE)
PO Box 7952 / W. Trenton, NJ 08628

SNIPERS NEST #2 / $2.00
8 1/2 x 11 - copied - 20 pgs
Fucking bullshit pseudo-intellectual, purportedly left-wing whining from idiots who seem to think that Sesame Street is a tool of the oppressors... whatever. (JP)
Trevor Rigler / PO Box 2351 / Galveston, TX 77553

6 VOLT #1 / $1 ppd
7x8 1/2 - copied - 29 pgs
Summary of this zine: hi, I'm like 15 years old and sooo cool. I am the coolest and best punk rocker in Nebraska. I like to talk about dumping boyfriends and scare "normal" girls in the bathroom at my high school by talking about my period. Tee-hee-hee. Hey, not only am I the raddest punker in my high school, but I'm even punker than all my friends. I rule!!! (You think so too, right?) (JB)
Taura Horn / 2609 Rathbone / Lincoln, NE 68502-4235

SLACKER COMICS #2 / $2.95 + postage
6 1/2 x 10 1/2 - printed - 28 pgs
Occasionally preachy, but still overall funny cartoons about the fun of picking out videos, out of control P.C. people and my favorite, "Mother Justice, the Nun without fear". This guy draws great faces. (JW)
Slave Labor Graphics / 979 S. Bascomb Ave. / San Jose, CA 95128

SMELL OF DEAD FISH #27 / $1.00 ppd
8 1/2 x 11 - copied - 36 pgs
Lots of reading here, but only half of it interested me. The layout is pretty hectic and the photos are just dark smudges. Some of the articles were very good. If I had a nickel for every fanzine that printed the same stupid Crawford comic strip. (SE)
2441 Buena Vista St. / Pensacola, FL 32503

SOCIAL FUCK UP #5 / $1.00 ppd
4 1/4 x 7 - copied - 32 pgs
Here's a really neat zine with assloads of cool writing by a few contributors. There are way too many cool stories and articles and rants to go into, but trust me, they rule! The fucked up typewriter, contrasty line drawings, and handwritten pages give this a nice chaotic feel. 4 3/4 spikes out of a possible 5. (KQ)
Adam / 714 Humboldt St. / Santa Rosa, CA 95404

SOUND VIEWS #32 / $2 ppd
8 1/2 x 11 - offset - 40 pgs
OK, just to clear up the record, this isn't New York's premier HC scene zine...it's more I'm told. For example, you'll get interviews with the Murder Junkies, the Wives, Die 116, Glen Branca, Sarah Nagourney, Black Velvet Flag, Bile and more! There's also some nifty columns as well as letters and rec reviews.... So you know the zine and what it has.... (JX)
96 Henry St. #5W / Brooklyn, NY 11201-5350

SPOOKY POOP #13 / $1 ppd
8 1/2 x 5 1/2 - copied - 23 pgs
Self proclaimed as the "dumb issue", this zine totally wins for the stupidest name. There are some pretty standard rants and fairly varied record reviews. The best part is the true life story which reminds the reader that we are all here to support each other and not in competition with one another. I like the personality of the editor of this zine. His personality, when he lets it out is way more interesting, fun, superduper, hyperdrive cool neat guy , then when he writes about things not directly related to himself. Also, interviews are boring and there are way too many reviews. (JB)
Spooky Poop / 929 Overlook Rd / Whitehall, PA 18052

STORM WARNING #30 / $2 cover price
8 1/2 x 11 - printed - 16 pgs
The venerable publication of Vietnam Veterans Against the War Anti-Imperialist. If you are in the military or thinking about joining, you owe it to yourself to read this. This issue covers GI resistance to U.S. military action in Haiti and the Persian Gulf. (PK)
PO Box 95172 / Seattle, WA 98145-2172

STUCK ON STUPID #1 / $0.25 or 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
A personal zine that offers a thoughtful look on small town life. This one is dubbed "The travel issue". As it unfortunately seems not much is going on in Albuquerque, the editor makes the most of the situation and travels; once on his own and another with the band Scared Of Chaka. A fresh perspective on the excitement of playing, meeting new people, and the inevitable van problems. The rest is compromised of opinions and experiences, such as the case of magazine Spew, and a brush with the "law". A great first effort, with recommendations for better stapling (I had to pull apart the pages in some spots to read), a cleaner copying job, and stick with the nicer handwriting parts. (SB)
Dameon / 307 Columbia SE / Albuquerque, NM 87106

SUBLIMINAL TATTOOS #2 / $4.00
8 1/2 x 11 - printed - 95 pgs
There's quite a lot to read here, plenty to sort through and digest. Roughly half of this issue is devoted to reviews and excerpts of recent comics (featuring the likes of Nina Paley, Harvey Pekar and the Hernandez Brothers) - the other half is commentary on subjects ranging from "linguistics in science-fiction" to various political subjects. Kind of bland graphic approach, but there's a lot of information to be had here. (JR)
9604 SE 5th St./ Vancouver, WA 98664

SUBLIMINAL TATTOOS #3 / $3.95
8 1/2 x 11 - offset - 98 pgs
Slick, overpriced magazine focusing mostly on comics. If that's your thing, you may want to cough up the dough for this. Interviews with Mary Fleener, Roberta Gregory (yay!), Poppy Z. Brite, lots of reviews, ads and excerpts from comics. (ML)
9604 S.E. 5th St / Vancouver, WA 98664

SUCK MY ASS IT SMELLS ! #1 / ?
8 1/2 x 11 - offset - 16 pgs
It's too bad My French skills are at a level of being able to cuss and proposition, because this all G.G.Allin zine looks like it would be informative. It's like the time I was in Henniker attending a an evening of TV viewing. Her name was Moira and she had a friend named Kevin that came over. He was so rude, he spent the whole night lighting his farts and burping. I am so sure you could imagine the embarrassment of all involved. (MP)
Pascal / Poste Restante / 92320 Chatillion / France

SUSPECT DEVICE #21 / $4 ppd
8 1/2 x 5 1/2 - copied - too many to count
So fuckin' full of neatly typed substance that you gotta feel like the four dollars is worth it, and hey it's from a foreign country! There are just so many reviews, interviews, ads and other visual stimulations that it is almost overwhelming. Too much type to handle in one sitting for certain. (JB)
Suspect Device / 24 Wind Rush / Millbrook / Southampton / S016 9DD / UK

TEENAGE LOVE STORIES #2 / $1.00 (?) or trade.
5 1/2 x 8 1/2 - copied - 40 pgs
Filled with cute stories and even cuter little drawings, this is pretty entertaining. Well, the stories aren't all cute, but they're still interesting. They asked the question, "Where were you in '77?" of various scenestars and not scenestars, with at least one good response....And there's an interview with Snotboy '77, both of which may or may not be real. (KQ)
PO Box 292 / Lexington, KY 40584

TEENAGE NEWS #4 / $ 1.50 ppd
8 1/2 x 11 - copied - 60 pgs
Sloppy and sweet, definitely done by a boy. I don't know why I can't stop looking at the photos, even though they are kind of hazy. The usual ramblings and probably a good guide for the locals. (MP)
Ryan / 324 S. Ridge Dr / Sioux City, NE 68776

10 THINGS #9 /$1.50 ppd
8 1/2 x 11 - offset - 40 pgs
On a scale from one to ten....oh wait i mean 10 things i like about his zine are: good letters, neat news stuff, a Fits of Depression interview, and interviews with Los Crudos, The Queers, Face to Face, Godheadsilo, Sicko, scene reports, Slug and plenty-o-zine and rec reviews. And it was all pretty good and lots of it! There that was ten right? Anyways, might as well get it and count for your self. (JX)
1407 NE 45th St #17 / Seattle, WA 98105

THE BLAST! #4 Dec-Jan / $1.00 + postage
newspaper - 28 pgs
A paper that is ever-expanding in both size and content. I must say, this is honestly their best issue to date, with an impressive table of contents, of which the highlights are: A women's perspective on population control and genocide, something everyone should take a real close look at. The party-line of overpopulation is at worst a complete capitalist scam and at best a gross misrepresentation. Alternative coverage of events that have been worn thin by the mainstream media, which makes this a valuable resource; the passage of CA's 187, the Crime Bill, and Election '94 coverage.Good humor is always in order and so the Blast! present the "Contract On America". Layout is looking sharp, and the usual sections are thriving and growing (check the letter section for a lively debate regarding revolutionary activism and Love and Rage's role in it all). (SB)
PO Box 7075 / Minneapolis, MN 55407

THE HANGING TREE #1 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 18 pgs
Although I'm not a big comic enthusiast, I really enjoyed this collection of original comics. The artwork was all very good and some of the imagery was powerful. The storylines were generally good and at times very amusing/disturbing. Interesting and well worth the dollar. (SE)
Jeff Levine / 1574 Hayes St. / San Francisco, CA 94117

THIRD GENERATION NATION #2 / $3.50 ppd
11 1/2 x 8 1/2 - copied - 40 pgs - German
This zine has an eye catching lay-out with lots of interesting pictures. The print is large and bold so fun to read. The bands covered in this issue are Spoiled Brats, Man Or Astroman?, Trash Brats, The Humpers and Road Vultures. There are also plenty of record reviews with copied covers. Call this one relevant punk! (HH)
Hanns Stresius / Forbachstrasse 14 / 47229 Duisburg / Germany

THUMB #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Okay, I could live without the 4 pages of Epitaph ads and the Baboon Dooley comic. Overlooking that, this zine is okay. Lots of interviews (Doc Hopper, Merle Allin, Edsel, Sideshow) and a few little articles and goofy clippings. My favorite part, though, is the editor's hand-drawn rendition of the covers of the records he reviewed. (ML)
Jonathan Hills / Skidmore College / 815 N. Broadway / Saratoga Springs, NY 12866

TITLER #1 / (?) $ ppd
8 x 11 1/2 - copied - 99 pgs
Geez, 99 pages, containing more photos of the Trashwomen than one might have thought possible. There's a lot of stuff on the Mummies, Supercharger, the Rip Offs, Girl Trouble, and other bands of that ilk. Taken all at once this is a little overwhelming - there's almost too much to read here. Enough printed matter to kill a couple of hours, even though the bad layout makes it look like shit. From Germany. (JR)
Gautinger Str. 21 / D-82152 / Krailling / Germany

TOO FAR #14 / $1.00 ppd
5 1/2 x 8 1/2 - printed - 22 pgs
Too Far is edited by Adrienne of Spitboy, and features interviews with Mykel Board, an anonymous dominatrix, and tales of a few ugly events at past Spitboy shows. A good quick read with some good use of found graphics. (JR)
PO Box 40185 / Berkeley, CA 94704-4185

FANZINE REVIEWS

TRUST #48 / 5.-DM ppd
8 1/2 x 11 - offset - 68 pgs
Uhm, it seems to be the German equivalent of MRR. Iconoclast, Zeni Geva, Huggybear, and lots more. I think I'd like it a lot I could read it. (JP)
Salzmannstr. 53 / 86163 Ausburg / Germany

TURNING THE TIDE vol. 7, #6 / $ 1.00 ppd
11 1/4 x 13 - offset - 20 pgs •
The perfect thing to read before X-mas. Now that Everywhere people are celebrating the nineteen hundred and ninety fourth birthday of their savior, I get to read about how his people are murdering abortion doctors and joining with white power groups. This paper got my blood boiling and my jaw clenched, ready to smash fascists where ever I could find one. Information about Prop. 187 and the links between known pro life groups and the White Aryan Resistance. Definitely get this, and feel the rage build up inside. (MP)
People Against Rascist Terror / PO Box 1990 / Burbank, CA 91507

UNDERDOG ZINE #10 / $1 ppd
8 1/2 x 11 - newsprint - 48 pgs
With this zine you not only get the complete Underdog mailorder catalog, but editorials and articles as well. Most of it focuses on Chicago scene happenings and weird humor. That's about all. (ML)
PO Box 14182 / Chicago, IL 60614

VENT #3 / $.50 ppd
Vent is pretty much a slice of life zine.... and well done at that... ramblings about work/first jobs, school, going to shows in LA, bike riding, living in Flagstaff and stories about people and places....get it? kinda like your life, only with band pictures. Anyways for the price, its definitely worth getting! So do it now! (JX)
PO Box 7692 / Flagstaff, AZ 86011

VERA KRANT #22 / $2.50??
5 1/2 x 8 1/2 - offset - 32 pgs
A consistently great looking zine. Interesting layouts with lots of color placed thru-out. As always, none of us Yanks can read Dutch, so I'll have to speculate that it's great cuz it looks so cool. Covers God is My Co-pilot, the movie *Bob Roberts* is reviewed, show reviews, Consolidated, Smog, Beck, an awesome photo of the almighty Trashwomen (to whom I pledge my eternal love and admiration), and lots of other things I can't make out. (SB)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Netherlands

VERA KRANT #23 / $3.00 ppd
8 1/2 x 6 - printed - 32 pgs - Dutch
The coolest colored pages accent this long time zine. It has articles on Alice Donut, Evil Superstars, Cows, Hammerhead, and Gastr Del Sol. Included are reviews, ads and other tidbit information. But check out the colored graphics, alone worth the price of admission. (HH)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Netherlands

VY-ZINE #1 / $?
5 1/2 x 8 1/2 - copied - 36 pgs
This one comes with a punk board game, which is a cool idea, except I hate board games. (As I write this the RISK geeks are in the other room yelling shit about conquering Europe) Has an interview with The Krupted Peasant Farmers, a thing about the Smokin Popes, the usual article about Epitaph and legalizing pot and of course the state of the scene. Pretty good for a first issue. Good luck. (GF)
510 Ridge St. / Bowling Green, OH 43402

WHATEVER #2 / $1.00(?) ppd
8 1/2 x 11 - printed - 14 pgs
Issue #2 is out after a "three-year hiatus"(?), featuring a fairly recent interview with the Mekons, work stories, and an account of a drawn-out case of mistaken identity involving the police and the FBI - look for issue #3 some time around the turn of the century. (JR)
PO Box 460402 / SF, CA 94146-0402

10 THINGS
#9
free in the northwest
$1.50 elsewhere
the Queers
FETZ OF DEPRESSION
CRUDOS
godheadSilo
SICKO
face to face
Jesus Wants

WHITE AND BLUE YOUNGSTERS #5/ $1, stamps, or trade
5 1/2 x 8 1/2 - copied - 30 pgs
A good well-written zine with rants and interviews with Cometbus, Rehabs, Crusties, and peaceful Non-Existance. (SC)
1022 3rd St. SE / Hickory, NC 28601

WIDE AWAKE #12 / $ 2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Welcome to the heroes and villains issue! The good vs. da bad... punk vs crusty.... uhh well sorta.. But alas you'll get gobs and gobs of music reviews, political commentary, prose, poetry, art and drawings, a piece about the new world order, Malcolm X, editorials and stories... Lots here and its pretty good... (JX)
PO Box 33762 / Phoenix, AZ 85067

WORDS TO BE SCENE #1 / $2 cover price
8 1/2 x 11 - printed - 92 pgs
Cheeseball, amateurish graphics, layout, writing, etc. Actually, there is quite a bit of valuable info in here on animal rights, Food Not Bombs, etc., but it was all lifted from other sources. Considering the $2 cover, you'd be smart to wait around for #2. (PK)
7776 College Cir. #D / North Richland Hills, TX 76180

MORE LISTINGS

A COWLANDER #0 / $1.00 ppd.
Here's a calendar for 1995 that's put out by Tony Binty of Inty Binty (of course!) that has some bizarre thought or request for each day of the week, every month.
Tony Binty / PO Box 621 / Grayslake. IL 60030

ANXIETY CLOSET #4 / $1.00 ppd
Opinions, reviews, political articles, words on animal rights, and more.
4 Leona Terr. / Mahwah, NJ 07430-3025

APATHY#1 / $1.00 ppd.
Record reviews, a search word, ramblings, etc.
1400 Morton St. #B / Lafayette, IN 47904

APATHY TREND #13 & #14 / $1.00 ppd each
This zine is focused on what is going on in the Austin, TX punk / underground scene. Issue #13 has an interview with Andromeda Strain, and #14 has a talk with ST 37, and both issues feature reviews of beer, zines, recorded and live music.
912-A / W. Elizabeth, Austin, TX 78704

APES SHALL NEVER KILL APE #1 / 2 stamps
A new zine from one of the people who used to do Granny' s Batch Of Cookies that is made up of opinions, clippings, reviews, etc.
1540 California St. / Elk Grove Village, IL 60007-2806

BIG MISTAKE #2 / $1.00 ppd
The Mighty Mighty Bosstones, opinions, clippings, etc.
PO Box 532 / Manlius, NY 13104-0532

BLEED MY STATE OF MIND #1 / $1.00 ppd.
A new zine targeted for the female audience with opinions, information, and reviews.
360 Barton Dr. / Fremont, CA 94536

BOIST #1 / .50 cents and a stamp
7 Seconds, Weston, movie reviews, clippings, etc.
10 Martins Rd / Newton Square, PA 19073

CHANGE OF ALLEGIANCE #3 / $1.00 ppd
Opinions, reviews and clippings.
Davis Hall / 1100 Scalloway Ct. / Knightdale, NC 27545

CHLORINE SWEAT #1 / S.A.S.E.
A small pocket size zine that is chock full of pointless ramblings about nothing.
John E. / 1819 Chula Vista Dr. / Belmont, CA 94002

CHUMPIRE #42 / S.A.S.E.
A one pager packed tight with reviews of live and recorded music along with opinions from social to political to musical. Every month too...
Greg K. / PO Box 2514 / West Lawn, PA 19609

CLIPPER GORE #4 / 2 stamps
Writings, doodlings, opinions, and reviews.
PO Box 1446 / Waterloo, IA 50704

CRASH #3 / $1.00 ppd.
Interviews with Jennifer Finch, Dig Yr Grave, The Millionaire (from Combustible Edison), Nardwuar, Refried Madness and reviews.
1202 E.Pike St. #751 / Seattle, WA 98122-3934

FANZINE REVIEWS

DANZINE #1 / $2.00 ppd.
If you're a fan of Glen Danzig then here's a zine for you! This is made up of clippings about Danzig from his beginnings with the Misfits up to today's campy metal status.
M. Gottlald / Mariborerstr. 2 / 35037 Marburg / W. Germany

DAZE #1 / S.A.S.E.
A new 1-pager that is 1-sided (0ne side of the page that is!) with 2 opinions, a play list and 2 reviews.
715 Coleridge Dr / Greensboro, NC 27410

DENNY'S BOYS #2 / 2 stamps
Words on animal rights, straight-edge, a horror-scope, prank calls, etc.
Jen Torpie / 25 Bruck Ct. / Spring Valley, NY 10977

DIRT #2 / 2 stamps
U.X.A. interview, clippings and reviews.
PO Box 383 / Vista, CA 92085

ERETHISM #1 / $1.00 ppd.
A collection of opinions on religion, punk rock, TV, American education, plus clippings, etc.
General Delivery / Montclair, NJ 07042

FREE DISEASE #1 / S.A.S.E.
A new 1-page with interviews from Fugazi, Spitboy, & quotes from a wide array of celebrities.
No Production / 7221 Highland St. / Springfield, VA 22150

GLUT #3 / $2.00 ppd.
This is a side project of Jersey Beat that is aimed at reviewing releases of seven inches and nothing but seven inches. Among the reviews of the seven inches is an interview with Kill Rock Stars, and a Sinkhole tour diary.
418 Gregory Ave. / Weehawken, NJ 07087

HELLBENDER #777 / $1.00 ppd.
Interview with Sensefield, tips on how to be 'cool', photos, reviews and more.
Jason Horton / PO Box 547 / Vails Gate, NY 12584

I CAN BEAT UP MOST PEOPLE #? / S.A.S.E.
Reviews, opinions, quick interviews with A.C., and Failure Face, and lists.
T. Burke Jr. / 361 Hillman Ave. / Staten Island, NY 10314

INTY BINTY #9 / S.A.S.E.
Once again, Inty Binty is back with comics, reviews, opinions and the usual goofiness that is expected.
Tony Binty / PO Box 621 / Grayslake, IL 60030

JUST IN CASE #? / $1.00 ppd
This is a mailorder catalog for hardcore, oi, punk, and ska seven inches, twelve inches, CD's, tapes, zines and more.
PO Box 944 / Canton, CT 06019-0944

LEAD BALLOONS #23 &#24 / $1.00 ppd each
This publication is dedicated to covering the independent press from books to fanzines, providing addresses and also information on submitting art (#23).
PO Box 1528 / Ypsilanti, MI 48197

LOOKS LIKE A TACO TASTES LIKE FISH #1 / $1.00 ppd
Reviews, columns, opinions, 5 By 9, reviews, etc.
3369 Greenbriar Cir. #C / Gulf Breeze, FL 32561

MOO COW #13 / **VIGILANCE** #3 / S.A.S.E.
This is obviously a split issue. The Moo Cow side consists of opinions and reviews, while the Vigilance side is reviews, contact addressees and opinions.
38 Larch Circle / Belmont, MA 02178

PREP KILLER #15 & #16 / $2.00 ppd.
Here's the latest installments of a comic aimed at venting one's hatred towards preppies. The listed price covers costs to mail both issues to your house.
Follies / PO Box 822 / Bowie, MD 20718-0822

R2D2 IS AN INDIE ROCKER #2 / 2 stamps
A comic book that has R2D2 taking on MRR and trying to wrestle the definition of what is punk. A result of too much free time.
Jef Czekaj / 515 W. Buffalo St / Ithaca, NY 14850-4013

RAW POGO ON THE SCAFFOLD #12 / $1
A story, local stuff and reviews.
PO Box 15951 / Philadelphia, PA 19103

RECLAIMING THE AIRWAVES Sept./Oct. 1994 / $1.00 ppd
Here's the newspaper of Free Radio Berkeley & The Communications Coalition that calls for those inclined to take to the radio despite laws from the FCC. Inside you'll find a history of radio, article on the FCC, opinions and more.
1442 A Walnut St. #406 / Berkeley, CA 94709

RECONNOITER #9 / .50 cents ppd.
Haven't seen this one in quite some time. This has the loads of reviews, plus various opinions, and a few words on the controversial MRR review policy.
117 Kokomo Dr. / Hubbard, OH 44425

RECONNOITER #10 / .50 cents ppd
Reviews, opinions, an interview with Mark Burgess and more.
1776 Kokomo Dr. / Hubbard, OH 44425

ROGUE 38 / 2 stamp
Writings, almost poetic here and there, opinions, word search, cross word, a free patch, etc.
PO Box 2101 / Winter Haven, FL 33333 -2101

SAMIZDAT #1 / $1.00 ppd
The Cows, Tsunami, Unrest, photos and more.
4301 Sweet Bell Ct. / Ellicot City, MD 21042

SEE HEAR #28 / $2.00 ppd.
The latest catalog from this New York based store that has a great selection of zines, books, comics, trading cards, and more.
59 East 7th St / NewYork, NY 10003

7th STREET #9 / $1.00 ppd
Opinions, clippings, Cub interview, more than a little on the indie pop side. Zzzzz...
Eden Stein / #144 1144 Sonoma Ave. / Santa Rosa, CA 95405

SHITBIRD MCGOON! #1 / 2 stamps
Interview with Schleprock, reviews, and a ton of opinions, mostly music orientated.
PO Box 4312 / Sunland, CA 91041-4312

SLEEPY #1 / 1 stamp
Hmmm... The person who put this out must have been asleep when they put this together. Zine reviews, opinions, lists, etc.
Paulo / 220 Newark Ave. / Bloomfield, NJ 07003

SPANK #6 / $1.00 ppd.
Live reviews and record reviews along with a write up on Velocity Girl, etc.
1004 Rose Ave. / Des Moines, IA 50315-3000

STAIN #7 / $3.00 ppd.
A really slick zine that features a conversation with Mike Diana, write ups on John Waters, Caterpillar, Cameron Mitchell, an article on Aurora models, comics, reviews and more.
307 Wharton St. / Philadelphia, PA 19147

SUB ZINE #7 / $2.00 ppd
Danish zine comprised of reviews, news, lists etc.
Marcel Haug / J. Gerristraat 18 / 2611 ES Delft / 015-145117 / Holland

SURFACE #1 / .75 cents ppd.
A short story, opinions, interview with Opposite Way Of The Arrow, art and other things.
915 Tolland Tpke / Manchester, CT 06040

THE CRASS MENAGERIE #6 / S.A.S.E.
This is a newsletter focused on covering punk, hardcore, metal, grind, thrash etc. etc., that reviews the latest releases in said genres, along with a an opinion or two here and there.
356 N. 550 E. 23-3 / Ephraim, UT 84627

THE STRAIGHT-EDGE NEWSLETTER #8 / $1.00 or trade
The first edition in English! News on straight-edge happenings around Europe, Canada and America. Also a few reviews.
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ZINE OF THE MONTH

For this month's installment I've chosen to interview Bill Florio from *Greedy Bastard*. Each issue is always hilarious, obnoxious and outspoken, attacking the popular figures in today's hardcore punk scene without mincing words. All of it's done in fun, but what makes this so great is that people know this and are still offended. Anyway... -Matt Average

MRR: Start us off with a history.

Bill: Well, I used to do a zine called *Smashing Through* in the late Eighties, and it was just a standard hardcore fanzine, and I kind of developed a reputation of fucking with people and making them angry and stuff. I stopped doing it after a while because fanzines just got unpopular. A couple of years ago I was working at Reconstruction, and I was kind of in charge of ordering fanzines, most of them really sucked, and I was like, "I betcha I could do a better fanzine" and I did. I put together the first *Greedy Bastard* in one week, it was shaped like a penis. The day after it came out a bunch of Riot Grrrls came up to me in a club and were like, "We read your fanzine and we didn't like what you have to say! There's going to be thirty of us in here in a half hour so you better get the fuck out of here!" So, I figured I had succeeded. What the hell, I was so good at pissing people off before just trying to do a regular fanzine, I might as well put all of my efforts into doing what I'm good at.

MRR: So is *Greedy Bastard* focused at pissing people off more than...

Bill: I guess so. I still do a fanzine and still promote bands that I like, it's just that they're very few and far between and everything else to me is a waste of time, so I'd rather have fun with it. If I go to a show and there's some band that I really dislike for whatever reason, I figure I might as well get my money's worth and yell at them, throw things at them, make it somewhat entertaining.

MRR: What are some things that make you not like bands?

Bill: The only thing that really pisses me off is when people take themselves way too seriously and think their shit doesn't stink. This isn't a real thing, this is punk rock. You're writing songs, you're not changing the world. For one thing, if you're being heckled on stage you've got to be able to take things like that, you can't expect people not to take shots at you if you're saying something that's stupid. Nothing's that important. I'm being vague, I think we should get into specifics (laughter). Like Earth Crisis. I went to go see them last year, and I really don't know too much about them, except that they were pissing off a bunch of people which I thought was kind of funny...

MRR: Yeah, but do you think they (Earth Crisis) are pissing the people off for the right reasons?

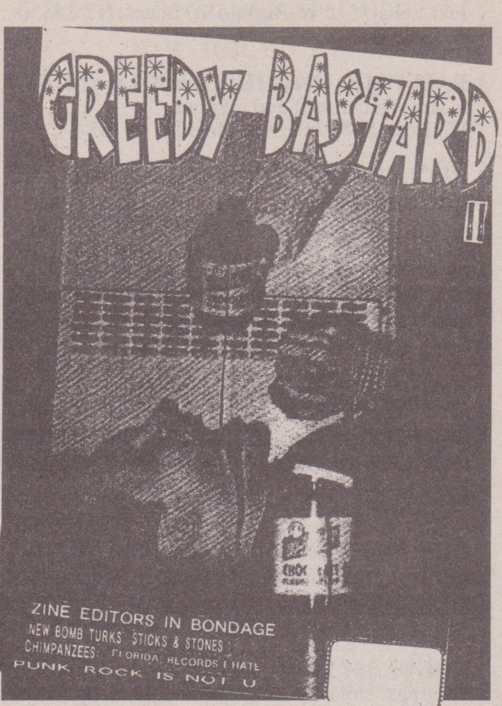
Bill: No, they aren't pissing people off for the right reasons. As far as I can tell, they aren't really smart people. I thought I would heckle them. There was this big show and I dumped like 35 rubber guitars on their heads, while they were playing, and they didn't do anything. It was so funny, they didn't react. They didn't even say anything between songs (laughter). It was kind of a challenge to get them angry at me, so they played like a week later. He (Karl) was doing these speeches inbetween songs and it sounded like he rehearsed them beforehand. So he did this whole speech about leather and during the whole set I was kind of like standing in front of him and smiling, then I shoved him at one point, and he wouldn't even do anything. Then I took my shoe and shoved it in his face, then he got mad. It wasn't until I did a fake interview with them that they finally confronted me at a show. I was like, "What the hell? Why can't you deal with people not agreeing with you?" They were really funny. One guy was like "Stop touching me bitch!"

MRR: He said that to you? (laughter)

Bill: He kept walking into me and stuff. I think he watched a bit too many Ice T movies. There are people in New York that I won't mess with because they won't talk first. There is some kind of line that I draw. There are some people that are so stupid they aren't even worth it.

MRR: How much of the heckling is harmless and how much of it is serious?

Bill: I don't think I do anything completely maliciously. I think it's all in fun. If it's not fun for the bands involved, then it's more fun for me. (laughter) It's not a career of mine, I do it like maybe three time a year. More people seem to know me for it. The fanzine was started for taking cheap shots at people. People who are cool will take it with a grain of salt, and people who are cool I probably won't bother with.


GREEDY BASTARD
II
ZINE EDITORS IN BONDAGE
NEW BOMB TURKS STICKS & STONES
CHIMPANZEES: FLORIDA RECORDS I HATE
PUNK ROCK IS NOT U

MRR: Was *Smashing Through* like this?

Bill: *Smashing Through* was just a fanzine but I would get to a record review or something, like when they re-released the DYS records, I photocopied the dictionary definition of overrated. I would do interviews and most of the interviews weren't very serious. I interviewed Bad Religion and they looked really stupid talking about how people on death row should be sterilized. The best thing I ever did with *Smashing Through* was I interviewed a guy named Jim Hate who basically talked shit about all of the people I'm friends with. He's a big Nazi skinhead now. He was on Montel Williams

MRR: Did *Greedy Bastard* pick up where *Smashing Through* left off? Because I have one issue of *Greedy Bastard* that mentioned something about *Smashing Through* in the introduction.

Bill: It pretty much did. Now I just focus more on trying to be funny rather than trying to do something legitimate. There's a story behind the name (*Greedy Bastard*). When I was working at a record store about six months before I put out the fanzine, there was a big scare because someone put a sticker on an Agnostic Front CD that said "This is CD is so expensive because Roger is a greedy fucking bastard". There was a huge fight. Roger came in and started screaming at everyone, and gang type kids started coming in, some had guns, and said they were going to burn down the store. It was pretty scary. We had to close for like a week. I named the fanzine after that, and Charles Maggio was like "Ahhh, what the hell are you doing"! (laughter)

MRR: What are your current thoughts on the state of punk nowadays? These are really challenging questions.

Bill: I would say punk rock is dead and it's partly because of Maximum Rock&Roll.

MRR: Why's that?

Bill: Because they're hippy sympathizers. They made punk rock not scary anymore, and that's why the mainstream is interested in it now. (laughter)

MRR: How so?

Bill: When I was in high school people would ask me what it was that I did, because I wasn't friends with anybody, and I would tell them, and they would be like, "Oh, that sounds awful". I'm sure now if I went to high school now, everyone would be going to shows. I think that scary element had something to do with keeping people away. I haven't really thought about that, I just wanted to fuck with it and say, "Tim, it's all your fault". I support the new policies in MRR. Like all of that emo stuff, I guess when it started out it was cool because it was different. But now it sounds like fucking top 40 music. It's so weak. It doesn't grab me at all. Standing up there and reading poetry sounds like a beatnik thing.

MRR: Why do you dislike bands from California so much?

Bill: It's not really the bands' faults, it's just most people from California are stupid. That's another thing about my fanzine, a lot of it's a New York thing, if you're not from the East Coast you're just not going to get it. It takes a certain mentality to live here. You have to be pretty obnoxious to get through life. If you're so sensitive you won't be able to go buy a bagel at the store.

MRR: Tell us about the bullhorn you bought. (see the new issue)

Bill: That's been a dream of mine for a long time, to get a bullhorn, because I have a weak voice. Bugout Society was supposed to play a show with Bikini Kill, and all of the Riot Grrrls in New York called up the promoter and threatened him. Not necessarily because of Bugout Society, but because of me. I pissed off Riot Grrrl in my fanzine. So, I decided to go and buy a bullhorn and heckle them. It was pretty funny. It plays little songs too. I don't want to wear it out. One thing I was going to do was there was this emo band playing... I didn't get to do it... I brought this stretcher, a flashing red light, and some jackets that said 'Pretension Police' and we were going to drag people off the floor when they started getting bored.

MRR: How many people usually help you do this stuff?

Bill: No one wants to be involved. (laughter)

MRR: Is there any particular thing you want to talk about?

Bill: I've been trying to get together a big list of distributors I can get my fanzine out to. That's why for this issue, I'm charging a real low price. I just want to try and get a steady thing going instead of like how most zines go. I'd like to try and get it out every 3 months. I'd like to get other people to write for it. I'm going to keep doing what I'm doing, if you beat me up, maybe I'll have little more respect for you. (laughter) Punk rock is dead, no one gets beat up. I do my fanzine to break up the monotony.

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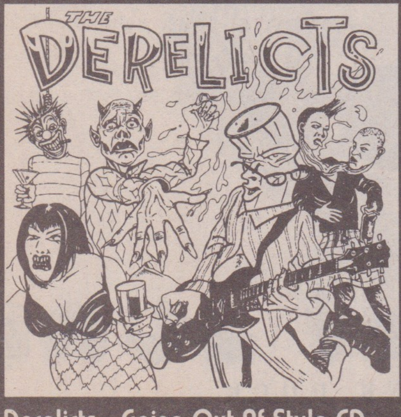

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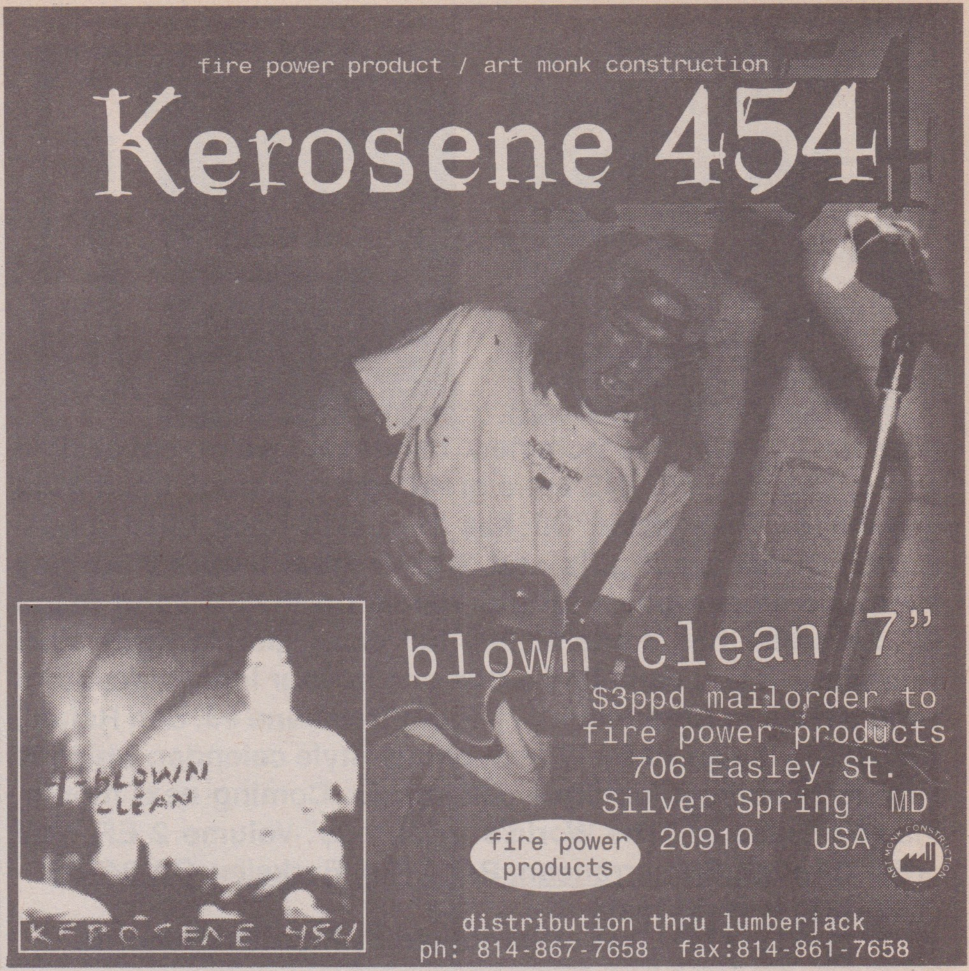

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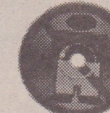

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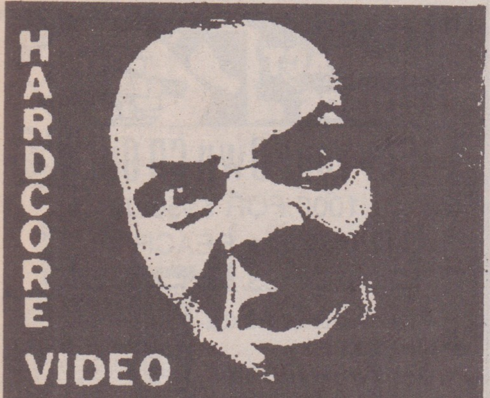

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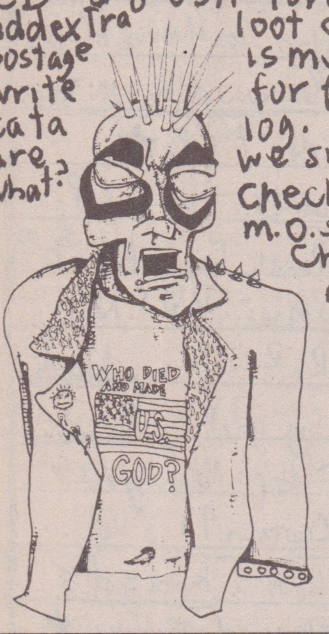

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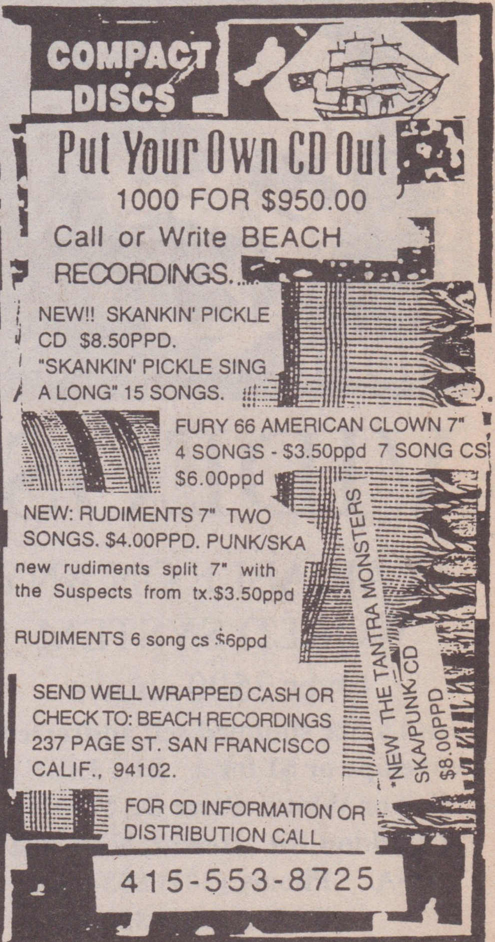
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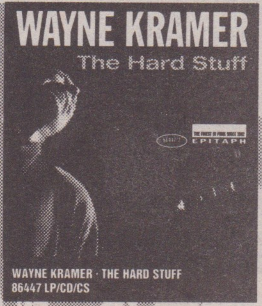
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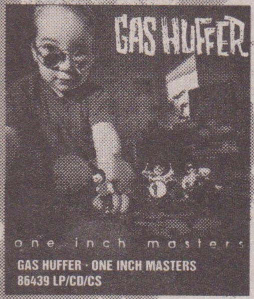
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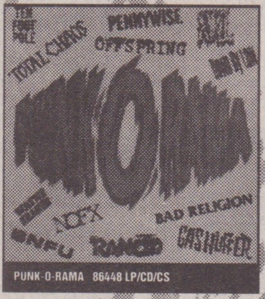
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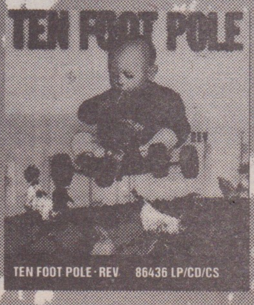
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UK VIDEO TRADER/seller. Videos available in all world systems... Stuff like: Adverts, Bad Religon, Damned, NoFX, Zounds, Screeching Weasel, Dag Nasty, Exploited, Clash, Subhumans, GG, Magazine, Dickies, SNFU, Rancid, over 650 hours of TV clips/promos/full shows. I'll also transfer tapes cheap (or even free, if I want the stuff myself!) SAE/2 IRC's/big trades list. Dave. 22B Dundas St, Edinburgh, Scotland

DAMNED DAMNED DAMNED! Official information service. The Damned are back with a bang, So get the latest by sending an SAE (UK) or 2 IRC's (rest of the world) to: The phantom zone, 22b Dundas St, Edinburgh, Scotland

YxAxPxO—Young and Pissed Off, Youth Against Political Oppression, etc. Oldest Living Hardcore Punk band in S. G. V. New and a hell of a lot better Demo out Now. Will Play shows Free anywhere. 1 Dollar Demos. James, PO Box 778, Baldwin Park, CA 91706.

SKOINK #11 OUT NOW! long indepth interviews with The Business, The Israelites, Distorted Truth, Skatalites, The Damned plus worldwide news, loads of records reviews and more street music literature (all written in English) Send $2 (Europe) $3 (Rest of the world) to Johan Van Mieghem, Postbus 41, 9559 Herzele, Belgium. Back issue s still available. Cool distributors write!

FOR SALE: Second album (1985) by the Blood "Se Parare Nex". Write first to reserve, minimum bid $20. Also available Live in Japan CD's by GBH, The Exploited, Chaos UK, Sham 69, new Distorted Thwart LP, Pinpoint (ex- Lurkers)LP, Cocksparrer tour posters, etc. Send IRC for list to Johan Van Mieghem, Postbus 41, 95550 Herzele, Belgium.

RECORDS FOR SALE lots of indy, punk and obscurities. Helmet, Green River, Mummies, NY Niggers, Killed By Death singles, Gods Heart Attack. Send want lists and trade lists. Records, POBox 20722, Rochester, NY 14602

RECORD SALE some rare some unrare, example: Minor Threat at Buff Hall first pressing. "Three's Company" EP, Bim Skala Bim first LP, Dickies white vinyl 10" (Paranoid, Hideous...) still sealed! Interested? SASE to Dave, 728 Grove Ave, Southampton, PA 18966

FREE TAPES! looking to trade tapes huge list of Punk/ Hardcore/ Ska. Looking to get a copy of Alone In A Crowd, old Inside Out demos, Eye For An Eye and The Terminal City Ricochet VHS tape. Plus will pay for any Fred Perry Clothes or info how to get them. have list of rarities will get big list. Chris Aliperti, 26 Betsy Drive West Sayville, NY 11796

FUZZY DICE zine looking for psychobilly, garage, surf, and weird blues music to review. Send CD's or cassette (no vinyl, please) with all pertinent band info? price to Richard L. Levesque, 2227 Woodglen Drive, Indianapolis, IN 46260. will review zines of all types, too. Sending material doesn't guarantee a review. First issue available April ' 95 for $2.00.

VIDEOS: Misfits, Rage Against The Machine, The Muffs, Nirvana, napalm Death, plus more and tons of locals. We'll beat anyone lowest price. Trades welcome fuck the money sucking vampires. Send your want or trade lists for a free catalog and other cool shit to: Chris Owes, 1306 E 600 N, Rushville, IN 46173

LIVE GREEN DAY VIDEO. Professional duplicated 60- minute VHS tape of a 1991 Green Day show. Excellent recording quality featuring over a dozen songs. Full- color cover and lyric sheet. Send $20 (includes postage and handling) to: 2550 Shattuck Avenue Apt. 13, Berkeley CA 94704. Make checks or money order out to "cash". Satisfaction Guaranteed

WANTED: original vinyl, flyers, patches, posters, etc...from Crass, Conflict, Subhumans, Flux Of Pink Indians, Discharge, Varukers, Icons Of Filth, MDC, Adicts, Angelic Upstart, Vice Squad, GBH, 1st Punk And Disorderly comp. Carol Sedor, 220 Coltart St. Pittsburgh, PA 15213

BONEHOUSE- NO FEAR LP, 9 tracks. Crazed grinding and drum crashing rapidly storms this band into an invading blizzard of bulldozing mayhem, $6ppd. For sale/trade: DOA-HC 81', Poison Idea, Getting the Fear 12", and Record Collectors...original (red vinyl). And more. K. Stietzel, POB 6028, 24121 Kiel, Germany.

OUT NOW! CODE-13 demo-hardcore punk for the hardcore of punks-ex-Destroy! vocalist-7" out soon #$ ppd. Havoc Records, PO Box 8585, Minneapolis, MN 55408.

TUMOURBOY 10 song cassette out now on Alternative Stagnation Records. $5ppd US, $7 outside US. Make checks/mo's payable to James Rowe, 1107 Severnview Drive, Crownsville, MD 21032. Buy it, buy it, buy it.

IS THERE ANYONE interested in trading vinyl for Bulgarian Vodual cigarettes? If anyone wants to trade with me, feel free to write. I'm interested mainly in punk, hc vinyl. But I also love a lot of gothic, electronic, industrial, avant garde music on vinyl. So don't hesitate to help a friend in need. If you want to do some tape and vinyl exchange, or just chat with someone, write to me. Ivailo Tonchev, Stara Zagora Goio, Ku M. Stanev, 16-6-115, Bulgaria.

RARE PUNK 7" records for sale. Misfits, Kraut, Defnics, John Berenzy, etc...Need 70's punk. Cheetah Chrome-Ork 7", Matt Gimick, and NYC 70's stuff. Also want Rat Fink Toys/Models. Send SASE for big list. Chris 736 East Mount Airy Road, Lewisberry, PA 17339.

QUIT, QUIT, QUIT! I need anything and everything from the band Quit from Miami, FL. I want live audio, video, stickers, flyers, new used t-shirts, orig. LP/CS/CD of Earlier Thoughts, anything! I have some live audio off of DAT, and will trade. Steve Papp, 139 Center Street, Highstown, NJ 08520. (609)-448-3024.

RANCID, GREENDAY, Sreeching Weasel, Tilt, Jawbreaker, Fifteen, Crimpshine, Queers, New Bomb Turks, Operation Ivy, Basic Radio, Downfall, Soup, Sweet Baby Jesus, Avail, Cringer, J Church, Bikini Kill, Jawbox, All, Descendants, Milestone, Chemical People, Big Drill Car, Monsula, Mr. T Experience, Samiam, Superchunk, Ramones, Fugazi, Fluid, Dag Nasty, Down By Law, Snuff, Shudder to Think, Minor Threat, Buggerall, Misfits, Mudhoney, Nirvana, Doughboys, Seaweed, and more. Live demo, or video. Send a self-addressed stamped envelope (foreign $1) to Jason Duncan, 507 Windridge Circle, Inman, SC 29349, for a complete list with over 500 titles.

CHATTERBOX the punk R'nR zine you have been waiting for. #1 is out now with Jeff Dahl, Teengenerate, Johnny Thunder, Demolition 23 & more. $2 postpaid, send stuff for review. Chatterbox, 5331 Virginia Ave, Room 1-4, Hollywood, CA 90029

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77 UK PUNK ONWARDS. Vinyl, videos, memorabilia- over 2000 items. We also buy USA/ UK stuff! Send IRC to: North Records, 32 Cecil Street, Blackpool, FY1 3RA, England. Mail order catalog available. We are a two man corporation!

FREE DEMOS (from Timescape Zero, Shroud and more), cheap 7" and LP's (Timescape Zero and Subliminal Criminal), free fanzines and a lot more! Send SASE for a free list. Feast Of Hate And Fear, POBox 820407, South Florida, 33082-0407

VIDEOS AVAILABLE on all world systems! I've got over 2500 shows to choose from! Live shows. Punk/ Hardcore/ Industrial/ Documentaries/ Movies. Hot new bands/ rare old stuff/ everything in-between. Want somethin' special call and ask, or send $1 for big list to: P. DeMattia, 8 Haddon Road, Hewitt, NJ 07421 USA Phone (201) 853-4420 Fax (201) 853-8740

BANDS WANTED if you have a 7", LP, or CD, and you want the shit heard, SubZero offers radio distribution and radio promotion as well as tour support. We customize distribution and promotion to your needs. Get you shit heard! For more info. Call 919-757-0481. SubZero Promotions P.O. Box 2857, Greenville, NC 27836

RARE BRITISH PUNK / Oi! / HC. Set saile 1800+ items, Abrasive Wheels-Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel / Fax: (0462) 433089.

SELLING MY RECORD, TAPE and T- shirt collection. All kinds of music from the 1960's 70's and 80's. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066

WANTED: early Earache 7"s (before #40), Venom singles, Relapse single series 1-5, Chaos UK, Napalm Death/Zorn flexi, Boston HC. I have a 4 page trade list with HC, AmRep, SubPop, metal. Rob Cleveland, 1705 Gateway, Middleton, WI 53562 USA.

BEER BLASTING GARAGE Slob Fan Club. 2 color Dummies logo and membership card, singles available for 4 clams each. Membership $6 US, $8 World. Dummies/736 E. Mount Airy Road/ Lewisberry, PA 17339 USA

MEGA-RARE PUNK & HARDCORE set sale lists. Hundreds of original punk rock 7"s and LPs: GG Allin, The Freeze, F.U.'s, Johnny Concrete, La Peste, Nervous Eaters, SSD, Venom, Boston Not L.A. comp., test pressings, cassettes, etc. New rare stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald St, Malden, MA 02148.

WORLDWIDE PUNKROCK for sale. 2000 items, 7"/12"/albums. I have got mega-rare stuff as well as the usual stuff. Also got indie/mod/powerpop records. Always stuff by: Briard, Buzzcocks, Lama, Ebba Gron, Victims, Razar, Glueams, Fresh Color, Ivy Green, Damned, Stalin, Friction, Germs, Lemonheads. Trades welcome. Send 3 IRC's or $2 for a complete list to Ingo Eitelbach, Schutzenstr. 22, 23843 Bad Oldesloe, Germany.

FUCK YOU! Wanted Subhumans (Vancouver) and D.O.A. old and new stuff (LP's, 7", 12", CD, posters, T-shirts, flyers video, articles, news clippings, anything!) I'm also searching stuff that features current or ex-members of these two bands, especially the Subhumans' bass- player Gerry Hannah...I'm also interested to get articles, news clippings about the "Squeamish Five" case in the early 80's when Gerry Hannah & four person were jailed for bombing several corporate targets...Send list with prices or give me a call: Ian "Oddball" Bussieres, 82-C, D'Auteuil Street, Thetford Mines, Provence of Quebec, Canada, G6G- 2M8. Phone: (418) 335-3309

GG ALLIN LAST SHOW: @ the Gas Station. Finally available w/all the footage from one of his most violent shows, plus all the action after the show, with rioting, GG running naked out of control & much more. Copied right from the master tape w/ 2 sided cover. Don't buy a shitty copy form others. Expect the best. 30.00 includes 2 day priority mail postage. Fastest service for year. Write Merle Allin, 214 E. 24th St. #5B, N.Y., N.Y. 10010. Call (212) 889-8334.

HUGE: CATALOG OF PUNK/HC-t-shirts, patches, demos & live tapes—Crass, Discharge, Crucifix, Gism, Larm, English Dogs, Vice Squad, Subhumans, BOK, Rudimentary Peni, Anti-Cimex, Conflict, Flux, Final Conflict, many more! Send SASE or 2 IRCs to Havoc Records & Distribution, PO Box 8585, Minneapolis, MN 55408.

VIDEOS: over 1000 shows. GG, Green Day, Rollins, Dwarves, Smashing Pumpkins, J. Lizard, Screeching Weasel, Social D., Danzig, Mr. Bungle, N.Y. Dolls, Thunders, Dead Boys, Fear, Mummies, Muffs, Misfits, Muder Junkies '94 tour, Skinny Puppy, R.A.T.M., Biohazard, Hyenas, Unsane, Beasties, Boredoms, Carcass, OP Ivy, & many, many more. My ad may be small but my list is as big as these others who name every band they have. Fast service by priority mail. Write: Merle Allin, 214 E. 24th St. #5B, N.Y., N.Y. 10010. Call (212) 889-8334. $1.00 for XL list.

D.S.4.A DISTRIBUTION has another massive newspaper sized catalog out. Hundreds of records, tapes, cds, 7"s, patches, t-shirts, zines, books, ect. Get in touch. Send $1 or IRC to, D.S.4.A Box 8, 82 Colston Street, Bristol, Avon UK. Full Crass and Conflict collection. Also the best in UK anarco punk literature. Not to mention the Class War collection. You know the score. Riot on, Bristol Crew.

RIMJOB Fanzine/Cassette Label is looking for bands (punk, Oi, hardcore, ska, big band, calypso, show tunes...anything!) interested in relasing songs on our comp or send writings, ramblings, etc. for print in 'zine. Bands, labels send vinyl, cassettes, CD's for review to: RimJob c/o Chris R.P.O. 3428 P.O. Box 5063, New Brunswick, NJ 08903, call Al (908)418-1736 for info. fucker.

SKEETERS' GARAGE SALE. Lots of records, tapes, videos, T- shirts, autographs and video ganes. GG Allin, Kiss, Big Chief, Nirvana, Vomitose, Undead and many others. Big list! Send two .29 cent stamps or two IRC's to: Skeeter, POBox 9561, Wyoming, MI, 49509

NECROS S/T 7" (on Dischord/ Touch & Go), Anal Cunt "5643 Song EP" (#46/ 307- 1st 50 w/ color XXX cover!), Anal Cunt "Another EP" 7" (52/ 500 yellow wax) and Anal Cunt "88 Song EP" (1st 7") for sale! Send bid to Judy/ Crust c/o POBox 8511, Warwick, RI 02888

FOREIGN LABELS or distributors: Looking for non-U.S. punk / hardcore releases for U.S. distribution. EP/LP/CD - flexible payment terms / trades possible. Send promo or just get in touch: Vacuum Records, POB 40959, San Francisco, CA 94140 or see ad this issue.

MAXIMUMROCKNROLL music classifieds

BEST OFFER: Battalion of Saints-Second Coming, "Flex Your Head" (violin), "Blood on Roq" comp., Dicks-Kill From Heart, DOA-Bloodied-LP, Verbal Assault-Learn-LP, "City of LA" picture disc comp., Suicide Commandos-Make Record, Soft Boys-Underwater Moonlight, Faith-Subject to Change, "Welcome to 1984" comp., Teenage Head-Frantic City, "Barricaded Suspects" comp. POB 865, Agoura, CA 91376.

SOUND IDEA DISTRIBUTION-- Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms. Store opening in Tampa soon. Sound Idea/ 3421 SE Micanopy Ter/ Stuart, FL 34997.

HAVE: AOF-What We Want..., Brotherhood-Fuck Racism (blue), Die Kruezen-Cows, Freeze Guilty Face, SSD-Get It Away, Faith-Subject (blue), Underdog 7", Big Boys-Lullabies, Effigies-We're On Machine, Stretchmarks-Who's In Control, Libido Boyz-Misery, Blind Approach 7"s, Courtmartial-Gotta Get Out & Infest 7" on Draw Blank. Trade only, see below.

BOOTLEGS, BOOTLEGS, BOOTLEGS! in the Sound Idea catalog. Send 2 stamps or 3 IRCs for 12 page catalog. Bootleggers get in touch. Sound Idea/ 3421 SE Micanopy Ter/ Stuart, FL 34997.

WANT: Existance-While Backs..., Anti-Cimex Anarkist Attack, v/a/-NC Unlawful Assembly, v/a/-Japan punk hits, v/a-Drinking Is Great, Middleclass-Both 7"s, Lewd-Any, Abused-Loud & Clear, Avengers-White Noise, Offenders-Lost Causes, SSD-Kids..., Mob-Upset The System, Genetic Control, BFG, 2x7", Dicks-Hate The Police, any Riot City/No Future, any early 80's Japanese HC—Felix Havoc, PO Box 8585, Minneapolis, MN 55408.

T-SHIRTS, RECORDS, VIDEOS, CDs and more! Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms for consideration. Store opening soon. Sound Idea/ 3421 SE Micanopy Ter/ Stuart, FL 34997.

ENTER THE SENSUAL, DARK beautiful world of Dusk, the most intense all female band to ever blow your eardrums and mind. Their 11 song debut, "Coffee, Cigarettes And Destiny" available for $4.00 cash. Burgundy Brick, POBox 13065, Milwaukee, WI 53213- 0065

SURE I'LL CARRY YOU STUFF! Send samples and working terms to Sound Idea/ 3421 SE Micanopy Ter/ Stuart, FL 34997.

BEST OFFER/ TRADE: Bad Posture LP, Bad Brains "Pay To Cum" original on Bad Brain Records no P/S, Crucifix "Dehumanization" LP, Demob "Anti Police" 7", Iron Cross "Hated And Proud" 7", Misfits, "Evilive" 7" original, 7 Seconds "Skins Brains" and "Committed For Life" originals, Napalm Death LP "From Enslavement" (gatefold w/ 7"), Misguided "Bring It Down" 7", Bazooka Joe "Pastor Of Muppets" (red), Artificial Peace/ Exiled 7", Crass "Yes Sir I Will" LP, Circle Jerks "Golden Showers Of Hits" LP, Offspring (1st Lp on Nemesis), V/A "Wargasm" LP, Feedtime "Shovel" LP, Sex Gang Childeren "Beasts" and "Songs And Legend" LP to Glenn, 106 4th AVe, Apt #3, Bradley Beach, NJ 07720

JAPANESE AND EUROPEAN LABELS: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea/ 3421 SE Micanopy Ter/ Stuart, FL 34997.

PINS PINS PINS 1" punk pins 2 Amebix, 3 Crucifix, Suicidal Supermarket Trolleys, Gism, Antisect, 2 Conflict, 2 Final Warning, Crass, 2 Hellkrusher, Defiance, Immoral Squad, Icons Of Filth, Sarcasm, Resist, Deprived, Blank 77, aus- Rotten, Tribal War Logo. All 50 cents each. Up to 11 . 29 cent postage. Send cash or M.O. left blank to Tribal War Records, POBox 20712, Tompkins Sq Sta, NY, NY 10009

RECORDS WANTED: Fuel LP on Rough Trade, Sewer Trout "For-President" 7", Crimpshrine/ G-whiz 7", Krupted P. Farmerz/ Curbs 7", Dissent s/t LP, Dissent "Boy Eats Own Head" 7", Crimpshrine "Lame-Gig Contest" LP, Stikky "Where's My Lunchpail" LP, Brouhaha 7" comp., JabberJaw "Novelty" 7", Turn It Around 2x7" comp., This is Fucked-This Is Shit 7" comp. must be in good condition-will pay reasonable price...Jamie Smith, 3100 Lakebrook Blvd. Apt. 45, Knoxville, TN 37909.

BANDS! STARTING NEW record label. We're interested in punk, metal, industrial and anything fast. Send recordings and stuff to: Exit Records, c/o Kevin Levine/ 25 Guion St/ Pleasantville, NY 10570. Sorry, can't return any items sent.

SPRINGFIELD PUNK! Tape Comp-5 band 13 songs. Good quality not hand dubbed. $5 ppd. We have other stuff too. Kyle Tuefelsdrokh/ PO Box 11382/ Springfield, MO 65802.

$2 CD'S!: Yep, I got tons of promos I want to get rid of. Most unopened. You can get 5 for $10 (includes postage) mostly indie stuff, some punk, some who knows what. Send a $10 to The CD Offer, c/o Seidboard, PO Box 137, Prince St. Sta., NYC NY 10012.

MELVINS STUFF wanted (audio/ video tapes, interviews, apparel, paraphernalia, etc...). Also wanted: Kiss dolls and to correspond (meet, hangout) with fellow new- metallic post grunge enthusiasts, songwriters, musicians and cool girls. Son Sub, 1038 Virginia Ave, NY, NY 10472

X, SOCIAL DISTORTION, Live audios wanted. Also Humpers, Gears, Devil Dogs, Supersuckers, Billy Zoom, Reverend Horton Heat, Replacements, Trailer Park Casanovas etc. Buy or trade (English and US shows available). John Lowther, 14 Westfield Road, Witney, Oxon, OX8 5JG, England.

HEALTH HAZARD from Bradford England will be touring the US between Minneapolis and the east coast and a few Canadian dates in April '95. Anyone who would like to set up gigs or can help in anyway, contact Adversity, POBox 1751, Torrington, CT 06790. D.I.Y only!

HOME RECORDINGS wanted for a zine. Got a four track or tape recorder and lots of spare time? Got some songs floating in your head that you should share with the world? Whatever, just send me a tape and price info. I'll write about it and send you the zine. Everything welcome and I mean everything. M Shelton, 245 Elmking Dr, Cincinnati, OH 45219

WANTED: OPERATION IVY "Plea For Peace" 7" (white vinyl), The Insaints "Sins Of Saints" cassette. Send all offers to Dave, 35 County Road, Alameda, CA 94502

BLOODY MESS & THE SKABS: German label, "Live" 7", $3.50. "Empty" 7", 3.50. "6th Grade Field Trip" LP or tape-$5, cd-$7. Send cash only punks. To: Bloody Mess, POB 9021, Peoria, IL 61612. Foreign orders add postage money.

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WANTED: Puncture 'Mucky Pup', Carpettes 'radio wunderbar', Leyton Buzzards '19 & mad', Subway Sect 'Nobody's scared', Chaos UK 'Just Mere Slaves' 12", Red Alert 'We've got the power' LP, Zounds 'curse of zounds' LP, any vinyl by the Expelled, Omega Tribe, the Drones, Varukers. Graham Trievel, PO Box 1625, West Chester, PA 19380-0051.

TRACTOR SEX, the band that is somewhere between loud and not loud! 7" and Cassingle now available. $3ppd. Also Fat Frog's Favorite Florida Bands Vol. 1 a 15 band compilation CD just $8 ppd. Or trade for Star Wars collectables. Checks made to P. Konat. Fat Frog Records 401 S.E. 16th Ave, Pompano Beach, FL 33060. (305)946-7344.

OUT NOW ON SPEAKWELL RECORDS: New 7" vinyl from Voxhumana (bizarre crossover) and Sarcophagus (deathly brutality)!. Lots of great hardcore/punk coming this spring,write for catalog/trade information!.Speakwell Records, 3125 Port Way, Annapolis, MD 21403 U.S.A.

VIDEOS AVAILABLE FOR TRADE. I have GG, 7 Seconds, Adicts, Agnostic Front, Bad Religion, Buzzoven, Cramps, Dayglow, Fang, L7, Lunachicks, MDC, Meatmen, Melvins, NIN, NoFX, Queers, Skinny Puppy, SNFU, Social Distortion, Toy Dolls, VAndals, Antiseen, Dag Nasty, Butthole Surfers, Chaos UK, Screeching Weasal, Rancid, and more. You list gets mine. Joe Morgan, Goshen Mobile Estates #80, Torrington, WY 82240.

REVOLUTIONARY GREETINGS from former USSR! We are an aggressive anarcho-punk/crust band Pichismo from Ukraine. We are looking for record label(s) in USA who are interested to release on vinyl our studio tracks. Pichismo is first and sole punk-band whose lyrics are in Esperanto. Tour organizers get in touch too. Pichismo, Gleb Maltsev, Proletarskaja 71, Cjurupinsk, UA-326520, Ukraine.

WE'VE STARTED THIS groovy new zine, ads,ads,ads,ads, with a classified here and a half page there, ads,ads,ads,ads,ads. Here and ad, there an ad, everywhere an ad, ad. Classifeds: $2.00/60 words. 1/6 page-$5, 1/4-$10, 1/2-$25. Cash only. No bullshit. mass distribution. Burgundy Brick/ PO Box 13065/ Milwaukee, WI 53213-0065

SS DECONTROL "Kids Will Have Their Say" and "Get It Away," Jerry's Kids "Is This My World," FU's "Kill For Christ," Faith "Subject To Change" (pink vinyl) and Necros s/t 7". All for sale! Send offer to Judy c/o Crust Records, PO Box 8511, Warwich, RI 02888.

HEY! I'm looking for a band to play with—I play drums. My influences are Dead Kennedys, Chaos UK, early Capitol Punishment, Infest to name a few. Call Kirby (818) 886-3962 or write—PO Box 11171/ Canoga Pk, CA 91309-2171. I'm also looking for old punk zines—Sniffin' Glue, "Punk," Punk Lives, Bomp, early MRR's.

POUND: Pop punk-ish new Chicago band needs exposure, and weird mail. Write us, or send $4 for our 5 song cassette. Free stickers. Adam, 1593 Henry St., DesPlaines, IL 60016.

FOR TRADE (or sell) Pussy Galore "Exile on Main Street" LP "Seattle" 7" (grey), Dissent LP, Corrupted Morals "Think About It" (Very Small #1) "Chet" 7". Wants" Jawbreaker stuff, photos, flyers, shirt w/Morton salt girl, Jawbreaker/Jawbox 7", Detonators 1st LP, like to trade tapes, your list gets mine. Tommy Grantham, 4866 1/2 Niagara, San Diego, CA 92107.

DOWNSET, SOCIAL JUSTICE, Face to Face, Pegboy, Op. Ivy, B-Boys, If you have live, demo, or rare audio by thses bands, Let's talk about trade, money or anything else on your mind. Write: Jack Labelle/ PO Box 4128/ Santa Clara, CA 95056 Please help!

BABY IGOR 7", $3.00. Features Ed from Shades Apart on drums. Has a sound somewhere between Rollins and Helmet. Very nice handscreened sleeves and multiple folds. Overseas add $1.00. Write for other (not necessarily) related stuff: Squealer, P.O. Box 229, Blackburg, VA 24063-0229. e-mail: madnbut@vt.edu

ORIG. 7"'S FOR TRADE: Electric Deads "Mindbomb", Shitlickers "Craked", Olho Seco "Botas", Hitler SS/Tampax-split, Impact/Eu's Arse-split, Mentally Ill "Gacy", Johnny Concrete, Feber, Moderate Likvidation, Vktms "Midget", nukketeatteri, Rattus, Tanks, Injektion, Amebix, Varukers, Terveet Kadet "II"..Grito Suburbano orig. LP and more. Please send me your trade-/want-lists or IRC and you will get mine. Albert Lubbing/ Huttenstr. 40/ D-10553 Berlin, Germany, tel: 030/34418

PUNK 7" SINGLES for sale/trade. Naked Raygun "Flammable Solid," Danzig "Who Killed Marilyn" purple vinyl original, Misfits "Halloween" autographed, Minor Threat "In My Eyes," Meatmen "Blood Sausage," many more (over 500). Write for huge free list (stamps appreciated). Paul J. Holstein, 6759 Transparent Drive, Clarkston MI 48346.

NIRVANA TAPE 4 sale $4 includes live, demos, b-sides and more. Full 90 minutes. Andy Luxxixg, 5429 13th Ave., South Minneapolis, MN 55417-2511. I want 1st Earth Crisis 7." Contact me if you have it for sale.

NEW SPLIT LIP 7" with Anti-Matter #5, $3; Copper 7", #3.50; Scab 7" $3.50; 108 LP $8, CD $10; 108 zine, $2; Shift CD $8, Cas $6. John Revival, PO Box 283, Ballwin, MO 63022-0283. Thanks.

XXX & SKA VIDEOS+LETTERS: Live videos wanted of: Black Train Jack, Token Entry, Ashes, Earth Crisis Busters, Toasters, Bim Skala Bim, Skunks. Anyone who's into writing I'm a 15-yr old guy, XXX, & into the bands above. I'll take mail from anyone, about anything cause opening my box and finding a letter is a daily highlight. I'll return as much as I can: Colby/75 Ladnor lane/ Carlisle, PA 17013. tel:717-486-3535

AGITATORS, AGITATORS!! I left Dallas and I mmiss that band, anyone have naything from them. Audio, live or demo or just any info on what is giong on with the band! Are they still around? Write to: Jack Labelle/ PO Box 4128/ Santa Clara, CA 95056. Help me and I will help you, thanks

QUEERS VIDEO- live in Chicago, IL (4.18.93 + 6.25.94), in Burrington, IL (10.3.93) and in Beloit, WI (2.14.94). Excellent quality/ 1st generation copy!! High grade tapes (4 live shows, 115minutes) for $22 (US/ Canada) $27 (elsewhere). US funds, except for Canada incanadians. Money orders/cash to: Michel. 1550. 9iem Rue. Grand- Mere. PQ. G9T5M5. Canad. Netx day service!!!

SURFACE MEETES SURFACE: 90 min comp tape with J-Church, Tilt, Potatomen, Siren, K.P.F., Unhappy. Red #9, Rickets, Queen MAb, The Skirts, plus many more. Many trax unreleased. $3ppd to: Grade A Tapes/ 714 Humboldt St/ Santa Rosa, CA 95404

MAXIMUMROCKNROLL music classifieds

FOR SALE Scrotum Poles "revelations" EP (10 copies) test pressing. Offers! To: Ron McLeay, 1 Strathmore Pl, Barnhill, Dundee, DD5 2PD, Scotland

RADIO PROGRAM seeks unsigned rock bands for radio airplay in L.A. and Vegas, on 870 AM & 1230 AM. Call 24 hrs/7 days for details. 1-900-786-1995. +18, $3.99/min. NARR, LV, NV. (213)882-1916.

FOGNOZZLE! Berkeley noise band. Send us a dollar and a cassette (any length) and we will send you a one of a kind compilation of sound and song. Collaborations welcome. Fognozzle. c/o Wow Cool 48 Shattuck Sq. #149; Berkeley, CA 94704.

WANT! ANTI-SYSTEM CD. I have a copy of Crow- Last Chaos LP for trade. Send me letter beforehand. First come, first served. Y. Tanaka, Shoyu-Ryo 205, 6 Jou Nishi 15 Chome, Iwamizawa-Shi, Hokkaido 068, Japan.

LIMA 13 is the real gothic band from Peru. If you are interested in Lima 13 for future compilations write to us: Dennis P./ Prolongacion Cangallo 420 La Victoria - Lima 13 Peru. Please no rip off! Thank you!!

I'M FUCKED, but we can work something out. Red Aunts fan wants everything, including photos, articles, interviews, t-shirts, videos, records, cassettes, even compact discs, that feature the Red Aunts. Will buy. Long Beach punks who've seen Red Aunts shows please write, as well as any other Red Aunt fanatic. Kevin Hubbard. 9500 West Blvd., Birmingham, Alabama. 35206. USA.

REVOLUTIONARY GREETINGS from former USSR! We are counter cultural lodge "Pichismo!" Buy our rare DIY tapes! Cheap prices! Bands & zines! Send your stuff for our zines! Free copies to contributors! Pichismo, Gleb Maltsev, Proletarskaja 71, Cjurupinsk, UA-326520, Ukraine.

PRE-NIRVANA-VIDEO Limited edition of 1000! This is 25 minutes of live footage shot at the Eagles Hall in Aberdeen in 1987 when Nirvana was called "Ted, Ed and Fred." Video contains same lineup that gave us the Bleu EP and Bleach. $32 postpaid from Positively 4th St. Records, 208 W. 4th Avenue, Olympia, WA 98501. (206)786-8273.

WEEDING OUT! We just keep going through our collection and pulling out records. We have HC/ Punk / New Wave / SxE / Noise / etc. Some are rare, others not. Prices are good. Send stamp or IRC for big list. Bobert and Janet, 1350 20th St. A-55, Boulder, CO 80302.

BEST OFFER/ TRADE: Christ On A Crutch "Kill William Bennett" 7", Black Flag "Louie Louie" (Posh Boy), Dogmatics "Everybody Does it" LP (Homestead), Blight "Dream Was Dead" 7", Lifesblood 7", "Defiance" (Combined Effort", Government Issue "Make An Effort" 7" (1st press F.O.Y), No For An Answer and "Thought Crusade" LP (Hawker), SSDecontrol "Get It Away", Agitpop "Planet Of Jars" and "Feast OF Sunfish" LP's, (Comm3), Honeymoon Killers "Let It Breed", Germs "GI" (original w/ insert), 999 "Homicide" (green), Zounds "True Love/ Dancing" 7". Bids to Glenn, 106 4th Ave, Apt #3, Bradley Beach, NJ 07720

GREEN DAY, Screeching Weasel, Fifteen, Rancid, Downfall, Operation Ivy, Jawbreaker, TiH, Op Iv VIndictives, NEw Bomb Turks, Basic Radio Soup, Sweet Baby Jesus, Queers, J Church, Cringer, Mr T Experience, Samiam, NOFX, Down By Law, Dagnasty, Descendents, All, Milestone, Big Drill Car, Doughboys, Goo Goo Dolls, Husker Du, Chemical People, Fluid, Fugazi, Bikini Kill, Monsula, Misfits, Minor Threat, Ramones, Seaweed, and more. Live, demo, or video. Send a self-addressed, stamped envelope (foreign $1) to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for a complete list with 500+ titles.

FLORIDA PUNK! Slinky "Overloaded" 4- song EP is out now. Slinky has been compared to Crimpshine, Jawbreaker, Screeching Weasel, and old 7 Seconds. You'll love it. Get it for $3 ppd. from: Spinout 360, c/o Val Davis, 1015 Nokomis Street, Clearwater, FL 34615. If you have a band, label, or distro, we would love to do bulk trades, to help get distribution for you and us. So write and tell us what you got. Let's trade.

HELP! LONELY FEMALE, 20, obsessed with Kurt Cobain. Desperately need everything: tapes, videos, 7"s, photos, ticket stubs, articles, opinions, pen pals. Will trade: personalized female erotica tapes/writings, punk comps, whatever you want. Jesika/ PO Box 13065/ Milwaukee, WI 53213-0065

HARDCORE PUNK memorabilia wanted. Any vinyl, cassette, cd, or video of The Pharaohs from Phoenix, Arizona. Video wanted of early Impulse Manslaughter. Specifically with Chris Hanley on guitar. I also need anything by Econochrist or Born Against. Also want only one metal video, demo, cassette, or LP, by Daniel Webster circa 1979. Tons of shit to trade at request. Craig Hill, POB 987, San Carlos, CA 94070. Will answer all inquiries.

WABBIT SEASON'S DEBUT album Wabbit Twax featuring "Let's Do Beers!" is now available on CD-$12 or cassette-$7. Send checks or MO's to: T.R. Bailey, c/o Wabbit Records, POB 3735, Wallington, NJ 07057-3735. Please add $1 North America, $2 World.

RARE BRITISH PUNK / OI! / H.C. Set-sale 1800+ items. Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel / Fax: (0462) 433089.

PUNKROCK VIDEO We have something for everyone: old school punk, hardcore, straight edge, industrial and new punk. Cheap prices, quick service, and yes we trade. Send 2 stamps for a list: R & M Video, 1818 S. 2nd St. #59, Waco, TX 76706.

BIG DORK RECORDS, feed your pets to the majors. DIY tapes. Uno-Gargamel, $3. Dos-Drug Free Zone comp., $4. So what if you've never heard of the bands, it is cheap. Lots of cool punk/pop bands. Like 18 songs. Coming soon, Drayno tape, a punk tape, and other shit. Send orders and letters to 10 Rock Hill Lane, Scarsdale, NY 10583.

BLOODY MESS & THE SKABS live 7" is finally out on No Risk No Fun Records. 4 songs from two shows, rough and raw. For wholesale rates, info, send IRC to Michael Dericks, Am Drudenbogen 7, 82256 Furstenfeldbruck, Germany. For single copy write to Bloody Mess & the Skabs, POB 9021, Peoria, IL 61612-9021. USA.

PUNK PUNK PUNK rock band Fallout now defunct.But left over 5 song red vinal 7" record for sale,only $2 each ppd. over seas please add $1. If you are into early punk,you will be into this. Hit Men Entertainment, P.O. Box 12023, Roanoke,Virginia 24022

MAXIMUMROCKNROLL music classifieds

HOLY SHIT. New MMisery Index 7" out soon! Get it from Cactus Prick, $3ppd USA. PO Box 27142/ Tempe, AZ 85281. NIB- will you marry me?

INDEPENDENT RECORDS wanted for cooperative distribution, mail order catalog, CD comp. Send sample copy and lyric sheet or short statement about the band. Distribute/ be distributed. Send SASE for more detailed info to: Wabbit Wecords/ POB 3735/ Wallington, NJ 07057-3735

WANTED: live audio or video of Philadelphia punk bands. Sadistic Exploits, Ruin, No Milk, McRad, Seeds of Terror. Also need Philly 'Scream' comp w/ Sadistic Exploits track. Graham Trievel, P.O. Box 1625, West Chester, PA 19380-0051.

WE HAVE THE CHEAPEST hardcore, punk, industrial, alternative, and gothic of anyone in this magazine. Over 2000 titles in all formats. Haven't checked us out yet, everyone else has. Round Flat Records, 63 Lennox Ave., Buffalo, NY 12446.

I NEED NIP DRIVERS "Oh Blessed Freakshow" and the 1991 7". Name your price. Mike, 7116 Countryside, Memphis, TN 38133.

TOO MUCH RECORDS, not enough money. So I would like to record my records. (450 LP, 7", CD's) In exchange for a recording of yours. No list, I can record freely. Just send an IRC to receive my stuff. Seux Flavien, Rue De Rapan Perouges, 01800 Rexinieux France.

THE REEREEZ demo tape is now available! N.J. punk in the line of the Ramones, the Misfits, and Screeching Weasel. Sound is fair but the music's awesome. Also available: the late Ritalin's "Tiny Bonkers" cass.. Coming soon: The Red Coats 8 song demo tape. Punk/Ska from N.J. For a copy of the Reereez's demo or Ritalin's tape, send $2.00 to Inbred Records c/o Steve Wright, 120 Plymouth Road, Hillsdale, N.J. 0764Z

GENET rcs (D.I.Y. rules) wants to trade with other labels or individuals. Available now: Selfish 7" (Fincrust), Neuthrone 7" (doomgloom), Negative Stance LP (ace HC), Subway Arts LP (fasbmelopunk), Uutuus 7" (Finpunk) & Kosjer D 7" (DC-melodies) Soon: Rotten Sound 7", Panicos 7", Brawl LP, Forca Macabra 12", Nations On Fire LP From: PO Box 447 // B-9000 Gent 1 // Belgium

GOOD RIDDANCE distro is willing to sell your D.I.Y. product through mail & at gigs! We prefer to brade for rcs we released ourselves. Send a sample to Bruno // PO Box 447 // B-9000 Gent 1 // Belgium. For zines: Joeri // Astridlaan 341 // B-8310 Brugge // Belgium.

GENET ROADCREW tries to help out D.I.Y. bands who want to play in Belgium and even other counbries in Europe. Sometimes successful, somebmes we fail. Try to convince us! Bruno // po box 447 // B-9000 Gent 1 // Belgium

ATC VORT'N VIS (Kiekenmarkt 7 / ieper/ belgium//+ +32(0)57 202683) is planning some cool festivals in 1995. Bands on tour get in touch!! Visitors from all over the world are encouraged to come. Dates: Sat 29 April '95; late Aug. '95 & mid Sept. '95. Write for info!!

SLOW "Against The Glass." for sale: Rare, out of print LP (six songs) from this legendary Vancouver punk rock band. Limited Quantity. $20 US Funds (postage paid) cash or money order to: John Schweigel, Box 6994, Station A, Toronto, Ontario, M5W 1X7. Canada.

WANTED: Archers of Loaf "Wrong" 7" on Stay Free and anything else by the Loaf for sale or trade "Threes Company" Split 7", Sea~eed First LP on Leopard Gecko Blue Narble, Teriyaki Asthma "Vol. 7" on Red, RFTC First 7" on Relter Skelter and Wwax "Like It Or Not" Double 7" Write To: Chad Cardoza, 461 23rd Avenue North, St. Petersbur~, Florida 33704

TAPE TRADERS looking to trade tapes of live/demo/vinyl/CD stuff. Reliable only apply. Your list gets mine. Looking for older punk 76-84, some new stuff OK. Send lists to: Jim T, 30129 Phillips Ave, Wickliffe, OH 44092.

PEOPLE INTERESTED in some cool brades are welcome to send their wants/trades list. Yours will get mine. No silly prices & no ludicrous offers, thank you. Bruno // po box 44711 B-9000 Gent 1 // Belgium

CONFEDERACY OF SCUM records by Cocknoose, Antiseen, Rancid Vat, Mad Brother Ward, Alcoholics Unanimous. Send sase for list and sticker to Baloney Shrapnel, PO Box 6504, phoenix, az 85005. coming soon-Bloody & The Country Trash Punks 7".

WANTED Starfuck Records' #1-4, Supercharger- first 7" & 12", Gories-first 2 Lps originals & 'To find out' 7", Boss Hog- European tour 7", Honeymoon Killers 'Till death' 12", Pussy Galore/Black Snakes split 7", V/A 'Sternoneucleosis Comes...' 7", Dwarves- test pressings, other rarities by above. Write: Omid 1201 Progress St #10 Blacksburg VA 24060

I JUST CAME UP WITH a great way to get free music! Start a shitty record label. Send me your fucking demo if your goddamn band is heavy & I might not kick your head all over the place. Bad Food For Thought Records po box 26014 116 Sherbrook Winnipeg Manitoba R3C 4K9 Canada. Hail Razor. Bob Reid is God.

HELP! I'm looking for copies of the Babes In Toyland videos "Ripe" and "Won't Tell". Will pay top $. Contact Jamie, 360 Barton Dr., Fremont, CA 94536 USA.

WANTED: Will pay top $ for copies of these mags with Babes In Toyland covers:"Melody Maker","USA Today", "Entertainment Weekly", or any others. Also want Courtney Love "Spin". Contact Jamie, 360 Barton Dr., Fremont, CA 94536 USA.

45 GRAVE WANTED! Any and all stuff pertaining to one of the best death-rock bands ever is sought. Photos, T-shirts, posters, live recordings, whatever! Especially looking for Interview LP, "What is 45 grave?" Send list to Michael, 183 Nantahala Ave, Athens, Georgia 30601.

CHRISTIAN DEATH WANTED! The early years with Rikk, James, and George (and Rozz!) is the era I'm interested in. T-shirts, Posters, Photos, flyers, live recordings are the things I'd like. Send list to Michael, 183 Nantahala Ave, Athens, GA 30601.

THE COCKATRICE SEEK replacement for recently deceased guitar player. Sound is "original"; influenced by Samhain, Johnny Cash, Ghoul Squad, Stray Cats, Phantom Chords, Krewmen, Ed Roth, H.P. Lovecraft, Edward Gorey, and occasionally the state of NJ. Call (603) 889-4513 or write to: Cockatrice Gestapo HQ, 31 Temple St. #1, Nashua, NH 03060. The wasteland can be yours.

MAXIMUMROCKNROLL classifieds

GIRLS & GUYS send us a picture or pictures of yourself partial or completely naked and we will send you the new Beer City records and skateboard catalog. Or if you're shy just send $1 to Beer City, PO Box 494, Milwaukee, WI 53122-0494!

AIDS SUCKS SUCKS sucks fucken sucks! Stupid guy in Texas makes wacky tees. All proceeds go to local aids resource center. Write for the Boss Catalog: Bill, PO Box 53832, Lubbock, TX 79453. Send something worth 29¢.

THE POWER OF Negative Thinking, a book by Arthur Niss (100 pages). A Harrowing look inside the mind of a man locked in mortal combat...with himself. $5 ppd. Send cash, money order or check (U.S. $, payable to silly bugger books), to Silly Bugger Books, P.O. Box 691415, L.A., CA 90069 U.S.A.

STAR WARS and other space and TV toys wanted. Figures, vehicles with or without original packaging. I'll trade records (have a 4 page trade list) or pay cash for them. Rob Cleveland, 1705 Gateway, Middleton, WI 53562 USA.

PIERCING JEWELRY: hand crafted high quality medical grade stainless steel jewelry. Send an S.A.S.E. for a brochure or $1 for a filll catalog to: Lion's Mark Industries, P.O. Box 1753, Iowa City, IA. 52240 or call (319) 339-8839

GG ALLIN: headstone poster 20x24 b&w. $15.00 includes postage. Also 2 sided Gas Station t-shirt & 2 sided t-shirt of GG in casket & Live Fast Die tatoo on back. L & XL sizes. $17.00 each. Also rubbings of GG's stone. Very limited copies. Call for price. Merle Allin, 214 E. 24th St. #5B, N.Y., N.Y. 10010. Call (212) 889-8334.

MOVING TO Spokane, WA. SWM 20. Into punk scene, bands putting on shows, photography, zines, etc. I like photography, writing, reading, shows, and good music. I am very creative, a little shy, a loyal friend. Looking for potential friends/girlfriends, anyone. Respond immediately. Kris 45189 Dillion Drive, Ahwahnee, CA 93601.

HI THERE ZINE FREAKS! If you send $1 or stamps or something cool, I'll send you my comic zine, Joy and Spider J&S, 3531 So. Logan St Suite D #234, Englewood CO 80110

SYRACUSE, NY AREA. I need a place to crash for about a week in February or March while looking for permanent residence (can pay rent). I'm vegan/ drug- free but don't care if you are. Also, if anyone has Earth Crisis material (pre- Firestorm) let me know. Thanks. Nat, 48 Shattuck Sq. #97, Berkeley, CA 94704. (510) 848-6192

PENPAL NETWORK is our way of building communication between scenes. Send your name, address, 40 words about yourself and stamps. The first three will go into the booklet, and the # of stamps will determmine how many booklets you get. Further Beyond Fun Club, 1210 Gregory Place, Downers Grove IL 60515

JEWCORE: I am putting together a single issue zine all about Jewish punkdom. So if you are Jewish, punk, and have a good story to tell about Passover seders, your traumatic bar mitzvah, bagels and lox, or anything else, get in touch with me before 2/1/95. Write for more details about this project. Jennifer, Gogglebox, Columbia Station, POB 250402, New York, NY 10025-1536.

20 YR OLD sXe SHARP skinhead males seeks female companion, skinhead girls, sXe girls, no racists, boneheads. I'm into HC, ska, Oi!, like going to shows, hangin' out with good friends and whatever makes life fun. I'm tired of dating fake girls who don't know who they are. It's hard to find someone who is straight up about themselves these days. If you want to know more about me, write: Mike, 4187 E 9th Lane Hialeah, FL 33013.

FREE ZINE to anyone who contributes. I'll review anything. Send anything but poetry. Also send sase for catalog of cheap tapes, records, and zines. Bands who do Police cover(s) send a tape for comp. Write me anyway, i'm nice! Michael Wood, 1929 Shore Ln, Surfside Beach, SC 29575.

FRED PERRYS!!!! How do I find? Looking for any of the Fred Perry clothing now or old there has to be someone out there who can help me? Will pay cash $ Write to Simple Records c/o Chris Aliperti, 26 Betsy Drive, West Sayville, NY 11796

PATCHES Red, black, and pink on unbleached. Says: Support Love, with heart and inverted triangle. $1.00 for 2 - $2.00 for 5 or $4 for 12. Contact-James PO Box 1982, Roanoke, VA 24009

DENY THE MAN'S WORD with your own. The New World Odor. Cholos an The Right To Be. AIDS as Genocide. Musick/ Noize, Libros/ Flicks/ ZInes. Sal Si Puedes- El Primero Chingaso. 32 pages $2 postpaid to City Terrace #376, 2168 S. Atlantic Blvd Monterey Park, CA 01754

TWO 24 YEAR OLD AMERICANS traveling to London/Dublin and environs late December 94'. Can anyone help us find cheap places to stay, vegetarian meals, shows, etc...Our interests include punk, ska, and Irish folk. Would like to meet some friendly faces this winter and New Years Eve. Will write back! Todd and Randy, 260 River Road, Shirley, NY 11967. USA.

NEW ZINE: BOIST, issue #1. 7 Seconds interview and more. 75 cents...10 Martins Road, Newton Square, PA 19073. Please send ads, art, essays, stories, music for review/ possible compilation. Anything! Also, does anyone have the Liquid Sky soundtrack? Same address.

LOOKING FOR NICE girls around the world with hot bodies. And a girl who is willing to have a great writing friendship. Write to Russell, PO Box J-30, Fuma, Fork Union, VA 23055. True girls only, ad is serious, send photos. Pictures are very much wanted.

EXHAUST ZINE DISTRO, has a list of punk sXe, personal, crust zines at low prices. Free list, zines send a copy, wholesale rates, and tell if consignmment is OK. All zines reviewed in in my zine Exhaust. Andy, 8000 W. Tidwell #1814, Houston, TX 77040, (713) 939-1025.

LIKE TO TRAVEL with no money? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

KLF HAD A FARM, EIEIO. Heard about the first disc chock full o' uncleared samples? See what caused ABBA, Hendrix, Zepplin & Stevie Wonder to declare war on the merry pranksters back in 1987. Punk in every sense of the word. 10.00 ppd cash or money order to: Marshall/ 8900 143st. N/ Seminole, FL 33542

MAXIMUMROCKNROLL classifieds

CONSUME, CONSUME consume !!! Burden t-shirts $6, Burden 7" $3. Voice Of Reason t- shirts $6. color shirts add $1, dickies Lomb sleeve shirts are $10 all colors. Work shirts $4, various colors. Brian, POBox 123951, Ft. Worth, Texas, 76121

DISTRIBUTORS! Coolest store in Atlanta carries serious punk, oi, and ska apparatus. Boots, Jackets, T-shirts, etc. Send catalogs of like merchandise now! Also mailorders welcome. Crash And Burn, 3184 Roswell Rd, N.E. Atlanta, GA 30305- 1850. Ph: (404) 365- 8502

TEXAN PUNK lost in Massachusetts seeking pen- pals all over. Into band from the Sex Pistols to Nirvana and Exploited to Extreme Noise Terror. Tattoos, piercings, reading. Everyone write, especially if from the Houston area. Amso anyone with any info on Gwar's other band "Ex-Cops" Will respond. send letter/ photos to... Eric, 92 Everett St, 2nd Floor, Lawrence, MA 01843

ATTENTION! One grabbag left! 30 books and 11 pamphlets, various topics: French and Russian revolutions, Bakunin, Kropotkin, Chomsky, Class Violence, Guerrilla Warfare, Communes, Anarcho- Syndicalism, etc. Special Price $100.00 Must sell for Complete list: Anarchist Grabbag, 350 Loma Terrace #D, Laguna Beach, CA 92651

THE TRUTHS we find are painful. Looking for others whose thruths have become the obsession of their lives. People who know things that have separated them from others. If you can tell me of your horrors—I will tell you of mine, then, we will not be alone. Monica—9787 Locust Avenue, Bloomington, CA 92316.

YOU, 18-20, Horney W/M, gay curious, clean shaven. Me, 40 something wanna be 17/18, BiWM, HIV- into metal, thrash, safe play, discreet. (415) 441-4619 Rick. Drummers/ Muscle Boys a plus!

DO ALL COWS EAT GRASS? Yet another Krsna 'zine for you godless punks to vomit over. Issue #1 brainwashes you with sex, karma and just how much damn fun your pathetic life can be. Sell your car, burn down your home, put on those orange, tacky robes! You'll shave your head after this one! Soon you'll be chanting too. 40 pages, $1.00+stamp to: 102 W. Blake Ave/ Columbus, OH 43202

BAD GENES SHIRTS- 6 bucks post paid US, 8 bucks world. Gas station shirts print~d on the back with "bad genes auto wrecking service" design, very cool, and cheap, too. New LP out in January. If you haven't heard bac~ from us in a while, send a letter, and we'll take care of you. Cheers. US funds only to: The Bad Genes, PO Box 71275, Pittsburgh, PA 15213. USA.

BACK IN THE BOX, crazy like a fox. Revamped poetry/prose zines of epic proportions priced for the heathen masses. Issue #1 of The Velvet-lined Box costs one 29¢ stamp. Tara and Her Legions #1 for 2 stamps. Free issues for contribs. Goddess/poets of the gray lagoon find me soon. Rodney POB 341 Crane, MO 656 33

FLASHBOMB FANZINE or David Gow from Alberta Canada, If anyone knows how I can get ahold of this shitbag, I will give you free records and a big wet kiss. You see he owes m~o money for !ecords h~ sold for L~S over a year ago. Contact Art Monk Construction @) PO Box 1105, State College PA 16804 USA, (814)867-7658.

FREE ADVERTISING in new zine focusing on strange music of all kinds from all parts of the world. Send shitty tapes, records, cd's to: Ikar. 422 W. Broad St. 2nd floor Richmond, VA 23220.

WILD DOG FANZINE Volume I, number one, 1979. Guaranteed originals, not photocopies. Features Guyana Boys Choir (a/k/a Hates), Legionnaire's Disease. Seven issues for sale. Mint condition. $10 each. Ryan Richardson, P.O. Box 49984, Austin, TX 78765

I AM THINKING about travelling to Holland (Amsterdam especially, but not exclusively!) & would like to correspond with friendly people from there. If that sounds like you, please write! Deanna/ P.O. Box 341811/ Milwaukee, WI 53234/ USA .

LOSER, FRIENDLY, write to me. 17, bored dumb, and into coffee, abandoned buildings, Grimple, Fifteen, NoFX, Avail, Jawbreaker, Propaghandi, and tons of other stuff. Write this idiot now: John Wilkerson, 53 Willow Brook Ln., Brandon, MS 39042.

ANYONE INTO DANZIG? Wish to trade everything, have tons of stuff, so write! Mor Gottwald/ Mariborer Strasse 2/ 35037 Marburg, Germany

"TRUE EQUALITY" is a new booklet of writings on racism, sexism, and equal rights by Vraja Kishor dasa (108). It's $1 ppd, or 20 for $8. Thanks. Revival, PO Box 283, Ballwin MO 63022-0283.

SKATEBOARDS... Teamwork Skateboards is a low-profit, DIY skate distribution that specializes in old school and new school stuff. We carry Powell, Focus, Alien, and more. We ship worldwide, and a SASE gets a price list. Teamwork, PO Box 4473, Wayne, NJ 07474 USA.

HELLBENDER: The un-zine. Issue Sex, Sex, Sex out now. Interviews w/Split Lip and Warzone. $1.00 or 4 stamps. Issue 666: Interviews w/ Outspoken, Dismay, Fifth Season and Strife. Issue 777: interview w/ Sense Field. Write: Hellbender c/o Jason Horton, PO Box 547, Vales Gate, NY 12584. Hellbender is NOT a straightedge fanzine, but is still 100% Slaytanic.

14 YEAR OLD punk looking for girls and guys my age from northern Cal, preferably Berkeley and San Francisco, to trade tapes, flyers and letters with. I'm into punk, ska, collecting flyers, and drawing. Write me. Ben Goetting, 1402 1/2 W. Oceanfront, Newport Beach CA 92661.

STILL LOOKING FOR those old Misfits records! "Beware", "3 Hits"(white), "Bullet"(red), Cough/ Cool, "Earth A.D."(any color), Die-Die 12"(purple) and flyers/articles/ fotos!!! write to: Mor Gottwald/ Mariborer Strasse 2/ 35037 Marburg, Germany. P.S. E. Bouras, please respond!!

FUCKING WRITE ME! Jason/ 419 Meadows Cir./ Latana, FL 33462

FETAL IN GRACELAND is a chapbook of my punk rawk poetry for the little bit of Elvis in everyone. Send me three bucks and I'll give you a bite of Colonel Parker's burning love. It's loaded with sex, murder, mayhem and other shit that would strip the chrome off your aging grandma. Richard L. Levesque/ 2227 Woodglen Drive/ Indianapolis, IN 46260

GRRRL REVOLUTION! Grrl bands send cd's, tapes, records: Grrl Positive c/o Larissa, KSPC, Thatcher Music Bldg, 340 N. College Ave, Claremont, CA 91711.

MAXIMUMROCKNROLL classifieds

VOID ZINE SASE for latest issue. Send releases with ad for review. Tape traders, your list gets mine. Music: punk, hardcore: Pennywise, Bosstones, Verbal Assault, G.B., Leeway, S.B.C., etc. Void Zine / 159 Main St / Three Rivers, MA 01080.

GRRL/BOY REVOLUTION!! LaLa Bug a non-profit mail order is looking for Grrl/Boy zines to sell. No "Sexist," racist, or fascist shit. Come on get in touch: Kyle Bagcal 3193 N. Delta Ave, Rosemead, CA 91770

BLABBERING IDIOT PUBLICATIONS is a d.i.y. publishing company set out to produce and distribute alternative types of publications. we are non-sexist, -racist, -classist, -homophobic, etc. if you send us a nice letter and a couple of stamps we'll send you some zines, more info and some other neat shit, so write us and make us happy. blabbering idiot publications, 35 hodgkins st., glouster ma 01930.

SKINNY 18 YEAR OLD straight vegan boy into reading, computers, bike riding, politics, still life, indian summer, heroin, falling forward, merel, free scams, mail and tons of other shit. looking for correspondence from all over the planet. write me and i'll send you tons of free shit. mimmo mortillaro, 35 hodgkins st, gloucester, ma 01930.

CALLING ALL SMITH AND MORRISSEY FANS! I'm despterately seeking Pen-Pals, who have nothing to do in life except listen to the Smiths and Morrissey. Other interest include Reading and watching cartoons on Nickelodeon. Rocko Rules! "I'll meet you at the cemetry gates..." or write me: Dime Store Dope Nikki, 7310 Marx Road, Evansville, IN 47720.

SEEKING KENNY WISCONSIN (you know, the guy that sung backup vocals on the Blatz record) We lost him this summer and want him back!! Love Brad and Jen Rhetoric. Rhetoric Records / Po Box 82 / Madison WI 53701.

DOCTRINAIRE PUNK egalitarianists unite now and exist. Prove you exist without commercial potential. Attention Japanese painters and sculptors who would appreciate a U.S. gallery show. No portfolios. Send a small piece of work to DCBK, 103 Grant Street, #2, Portland, ME 04101. USA. A place for you and a friend, and your work.

ANY PUNK OR ALTERNATIVE parents out there? Are you fighting convention to remain true, and raise a thinking child? Let's start something. Exchanging experiences, ideas, problems, and solutions, toward being an alternative parent in an apparently conservative society. Write A.B.K, 103 Grant Street, #2, Portland, ME 04101.

AGENTS OF MISFORTUNE #4 out soon. 1-3 still available. Bands send material. Ad rates $10-full page, $8-1/2 pg., $5-1/4 pg. Half size zine out every 3-4 months. Starved and Delirious 7"-$3. Fast Portland hardcore w/female vocals. Diddly Squat 7" wanted. 16409 SE Division Street, Suite 216-138, Portland, OR 97236-1931.

FAMOUS HARDCORE of Punkland zines. #3 (features) Psycho, #4 Negative Approach- $1 ppd. #5 Sons of Ishmael, #6 Impulse Manslaughter, #7 Agnostic Front, #8 Econochrist-$2 ppd. All six issues for $5 ppd. Craig Hill, POB 987, San Carlos, CA 94070. Concealed cash only, U.S. dollars.

LIFE AFFIRMING DISGUST, simultaneous laughtrack, claustrophobic fingersnack, satan's campershell of the back of a stolen truck. Ho! Pug, t-shirts, comix, comix, comix, and stuff. No (know) Information Netwerk, POB 291516, Los Angeles, CA 90029. USA.

TEAMWORK SKATEBOARDS is a low- profit DIY alternative to overpriced skate shops, and lame mail order operations. We also specialize in old school stuff you thought you would never find again. Also available 97a 7-song hardcore demo $3, and Terror skate zine $1. Send a SASE for a price list to Teamwork, POB 4473, Wayne, NJ 07474. USA.

20-YEAR OLD weirdo writer looking to rent or sublet a room in San Francisco in January and February. Communal space needed because I'm not rich. Punks, politicos, perverts, art terrorists, or you write Rufus-6509 White Post Rd. Centreville, Va. 22020 (703) 830-1164

ELVIS DIED FOR your sins. 20 yr old male. Stuck in redneck, bible belt town, seeks correspondence with open minded individuals. Favorites-Bad Religon, Ramones, and anything by Jello Biafra. Also into role playing, MST 3K, reading and cookie dough. Send letters, pictures or whatever else to: Kevin Cloar/ 3116 Lynn St/ Union City, TN 38261

I WANT to be your mailbox lover. Quality detailed erotic correspondence on a regular basis. Whatever turns you on. $4.00 per letter. Membership $15.00 month. Erotic audio tapes $6.00, $20.00 month. Cash only, please. jesika, POB 13065, Milwaukee, WI 53213-0065.

EVER FEEL like you know practically nothing about anything? Are you persistently preoccupied but still generally clueless? Huh? Befuddled fellow, 22, wouldn't mind hearing from folks with similar existential dilemmas. Todd, 6029 Arizona Avenue, Baltimore, MD 21206-3805.

HEY CHICAGO! 22 y.o. Baltimorean plans to move to the Windy City for Summer '95, and I need all the help I can get! I'm looking for apartment / roommates, cool folks to befriend, job leads, etc. Todd, 6029 Arizona Avenue, Baltimore, MD 21206-3805.

HELP! 18 year old zine publisher into offbeat films,The Sex Pistols, and Charles Bukowski desperately needs a place to live in Mechanics burg/Harrisburg area. If you have common interests and a cheap room for rent please write or call. Justin, 101 Harrisburg Pike, Dillsburg, PA 17019 717-432-9194 after 11 PM

HELP, SAN FRANCISCO—i'm moving to S.F. in the fall & i don't know anyone. looking for friends and nice people to show me around, go to shows, etc., maybe rent an apartment. i'm straight, vegan, into still life, avail, iconoclast, spitboy, zines, and tons of other shit. please write. i don't want to be a lost soul in a strange city. mimmo mortillaro, 35 hodgkins st., glouster, ma 01930.

I WANT TO MEET new people who live around the western suburbs of Chicago who're willing to give me a ride to shows whenever I need one, & of course to be my friend, too! Michiko (708) 963-4356. Also do a zine called Basvra—call for info. #4 & #5 available for $1 or trade. Looking for distros.

NEW ZINE. I'm working on it. Music zine focus on indie, pop, punk, garage. whatever. Canadians and Americans and anybody else—send articles, stories, columns, interviews, photos (esp from live gigs), stuff to review, anything! Ads are $1. Free zine for contributors. I Love Mail. Brett, 9 Bardadyn Ct., St Catharines, ON Canada L2N 6R2.

MAXIMUMROCKNROLL classifieds

I AM ALWAYS asleep or wishing I were asleep. Please write and keep me awake! Will answer all. Hazel, PO Box 771156, Lakewood, OH 44107.

NEGATIVELAND/SST/U2: Hear what all the hullabaloo is about. Compact disc of Casey Kasem's explicit spew on Ireland's best boys recalled by SST. Send $10 well concealed cash to: Buster/ 907 W. Adalee St/ Tampa, FL 33603

HAPPY MEAL vegan funzine #2 out now. The fall issue, just in time for winter. Lifetime, Tulsa, recipes, holidays, with the folks, contest results, reviews, why John Robbins is cool, fiction, Obies cookie jar, bad habits, worst show of the summer, free stickers, and more. $1 or 4 stamps to Jack and Katie, 16 Evergreen Square #3, Somerville, MA 02143-2323.

CINCINNATI SUCKS, and I am stuck here. Not all that much to do, so writing people would take up some of the time left after working and drinking. 19, loves punk, but do realize that there is more to life than that. I just haven't found it yet. Please write, Mandy, 2622 Vine Street, Apt. 3, Cincinnati, OH 45219.

I NEED HELP, contributions needed for a new zine. Bands, writers, photographer, poets, imaginative people, or bored people. Send samples, demos, or ideas. I'll give you more information. We'll have fun and snake buttocks. Please write, Deeznuts, 1029 Eglon Court, Merrick, NY 11566.

FREE CLASSIFIEDS, free penpal submissions (no word limit), free ad space, Send music, zines, books for review. Send contributions, cool pictures, or anything you feel like sending to Fryday Fanzeen, c/o D.P., 282 Bedford Street #7, Abington, MA 02351.

DENMARK, SWEDEN: I might be in Copenhagen in March 1995. I may visit Helsingkor and Malmo as well. Where to go, what to do? Please write if your live there. Chris Randolph, 3215 Race Street, Philadelphia, PA 19104. USA.

CUSTOMIZED BUTTONS for bands and organizations. $15 for 50. Your design or logo. All work is guaranteed. Send SASE for more info to Skull Face Designs, POB 19167, Cincinnati, OH 45219.

FOOTBALL, FUSSBALL, FUTBOL. Still seeking worldwide soccer fans' material for "alternative soccer zine". Vous pouvez ecriver en francais. ich verstehe ein bisschen Deutsch auch. Chris Randolph, 3215 Race Street, Philadelphia, PA 19104. USA.

SEARCH LIST, Action Pact-Mercury, Milkmine-any, Flash-poetry, Hydra-Fist, Bigdamn Crazy Weight-final releases, Annie Anxiety-recent releases, Clown, Hematite-experiences, Mudflap-1993+, Alba-letters, Ashes-any, Elephant-recent. Dieguito, POB 84761, Lincoln, NE 68501.

SPITBOY T-SHIRTS!!!!! I'm lookin' for some more postal fun! If you're interested in a spit-tee, send in a check or money order for six dollars (filled out to Adrienne Droogas, not filled out to Spitboy!) and you must mail in a photo of yourself!! Otherwise, doing my mail gets really fucking boring. Write soon! Adrienne/ PO Box 40185/ Berkeley, California 94704-4185.

TOO FAR FANZINE!!!! My zine is finally finished. This is issue #14 and has interviews with Mykel Board (of Maximum fame!) and a dominitrix plus articles, poetry, and zine reviews. If it sounds good, send a well concealed dollar to Adrienne/PO Box 40185/Berkeley, CA/94704-4185.

OUTSANE, a zine starting out looking for all types of stuff. Anything cool, please send. Promise to write back. And whoever writes, gets the 1st issue for free when it is done. Write to Outsane, 15551 71st Place, North Luxahatchee, FL 33470.

NEW YORKERS. I am a 15 year old Torontian male who needs someone to show me around New York. I am into Shotmaker, Sparkmarker, Indian Summer, and lots more punk bands. I also like indie rock such as Lync, New Radiant Storm King, Polvo, GVSB, Phleg Camp and lots more. Write to: James at 154 Bartlett Avenue, Toronto, Ontario, Canada, M6H3G1.

FUZZY DICE zine looking for psychobilly, garage, surf, and weird blues music to review. Send CDs or cassettes (no vinyl, please) with all pertinent band info and price to Richard L. Levesque, 2227 Woodglen Drive, Indianapolis, IN 46260. Will review zines of all types, too. Sending material doesn't guarantee a review. First issue available April '95 for $2.00.

GOTHIC INDUSTRIAL punk. hates self-imposed labels and blatant hypocrisy, too silly for sex, needs mail... I do a zine nobody wants and program dramatic industrial music for my band, so I must be cool. Or sarcastic. Or something. Anyhow, write to me. Nico Machean PO Box 3584 Kent, OH 44240.

EARFUL 2, a collection of short stories. Send stamps, stories, money, or presents to Bridget, 23 The Embankment, Bedford, MK40 3PD, England. Also write to me if you are interested in helping me with some distribution.

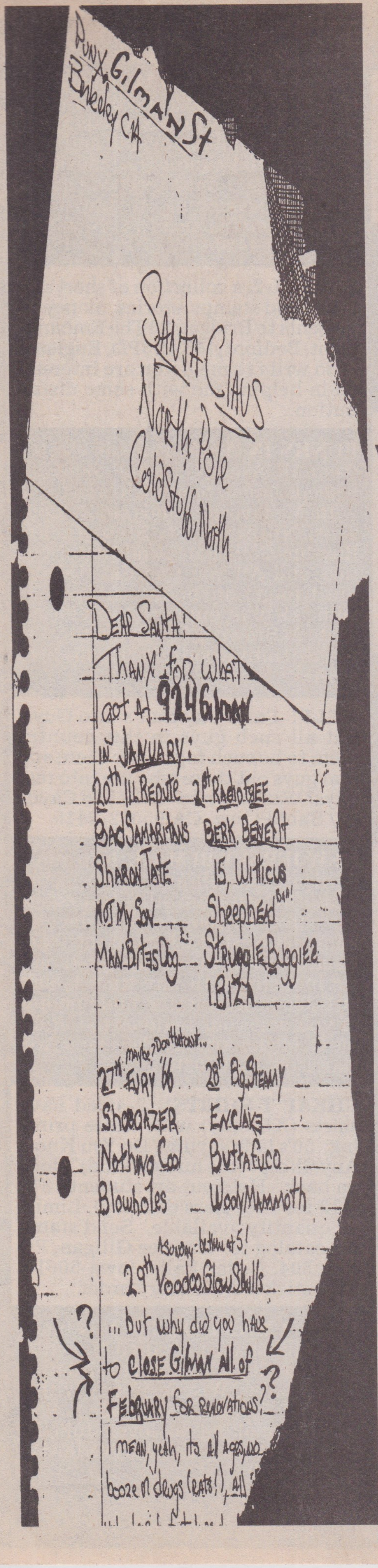
PUNKS IN ASIA. Penpals wanted from all Asian/Oriental countries (except Japan) to write to and trade with. My favorite bands are No Consent, Nothing Yet, Step Ahead, Rhythm Collision, Dead Letter Office, and All You Can Eat (Devon, did I forget anybody?). A fax machine's a plus, but irrelevant. Please write to Brownie/l 1613 Cantlay St/ North Hollywood/CA 91605-3941 USA.

HELP! I'm a Guy that's into Guys, but all such guys in this country seem to be such fags! Are there any real guys out there who are into real guys? Wanna write? Bill/ 718 Cayuga/ Santa Cruz, CA 95062-2416.

NEW JERSEY BI MAIL. Into punk, hardcore, thrash and death metal. Wants to hear from others into same for conversation, need a place to hang out or stay when on the road. Need work in the above listed music industry. Call any time 1-800-201-3864. Send letter, nude photos of you and your buddies too. Robbie G, Media Artz, 26 Cleveland Ave, Harrison, NJ 07029.

CHEAP T-SHIRTS! 2-sided navy shirts (XL only) with white printing: 50's lady saying "Do You Know Any Sheep? (the human kind)", logo on back. Help out art student: $10 ($12 for first class delivery), Limited quantity available. Send stamp for catalog to: Carolee Giligan, PO Box 804, Cedar Falls, Iowa 50613. Free sticker with every order.

HEY! I WANT OUT of this black hole, this snake pit called Mayville! I am seeking a roommate situation in any larger Wisconsin city with a good job market and "scene." Prefer non-smoking cat-lover. Julie L., 242 Wisconsin St, Mayville, WI 53050-1040.



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maybe? Don't hold on it..
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Shoegazer
Nothing Cool
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28th Big Steamy
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Buttafuco
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A Sunday: be there at 5!
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... but why did you have
to close Gilman all of
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? ?
I mean, yeah, its all ages, no
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spike jonze

13 UNLUCKY NUMBERS

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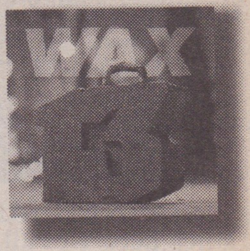

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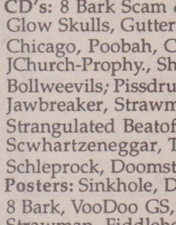

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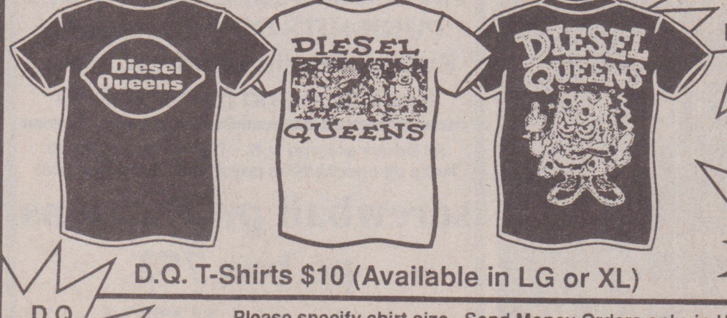

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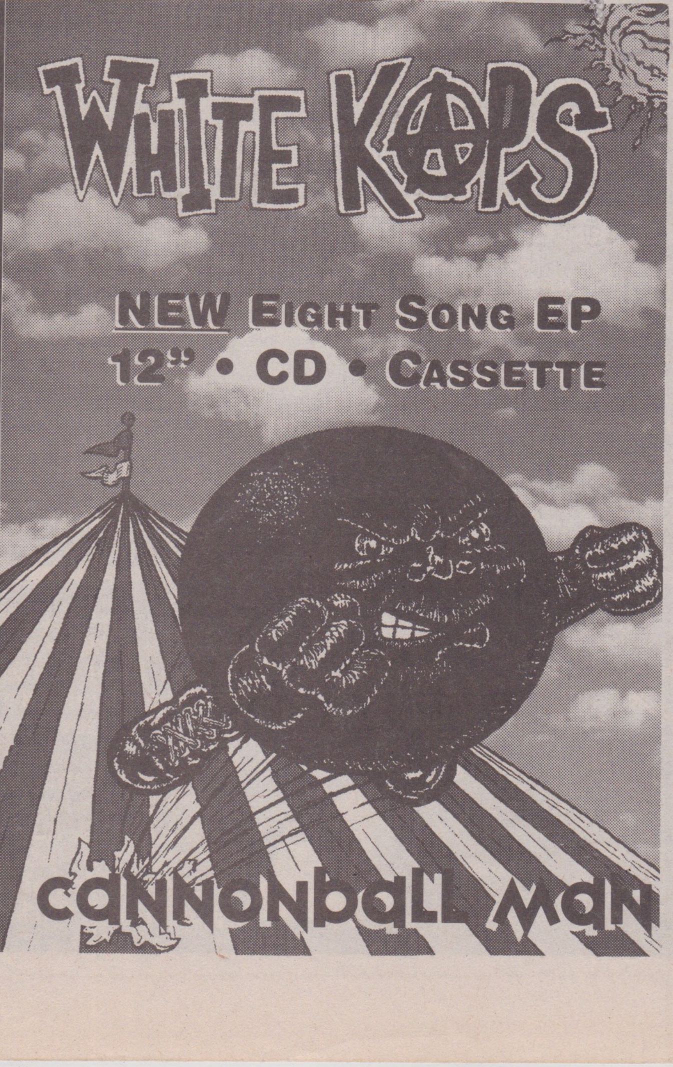

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SAN FRANCISCO, CA 94146-0760

10 Things
1407 NE 45th st. #17
Seattle WA 98105

BULK RATE
U.S. POSTAGE
PAID
BERKELEY, CA
PERMIT No. 1153

LAST CHANCE!!!!! SEND LISTINGS & ADS NOW!!!

BOOK YOUR OWN FUCKIN' LIFE #4

This time:

1) Don't wait till the deadline to send in your listings!
2) Hassle your friends to get their listings in too.
3) Maybe even take responsibility for getting your whole scene's listings done?
4) Don't send in 18 listings for all the semi-existent bands you're in--just for the ones that are really active!
5) Send them in nice and typed or neatly printed.

Do-It-Yourself Resource MagazIne No. 4, 1995-1996

For the last 3 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a 4th edition, slated to come out around April 15, 1995. And taking over the duties of receiving all the raw data, typing it up, etc., will be the people at Bleeding Heart Collective in Philadelphia.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

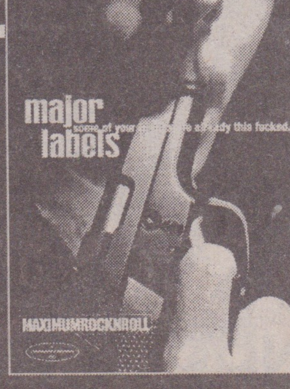
Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

DEADLINE: FEB 15, 1995 - DUE OUT: APRIL 15, 1995

send all listings to:
BLEEDING HEART COLLECTIVE
4728 Spruce St Box 354
Philadelphia, PA 19139

send all ads to:
MAXIMUMROCKNROLL
PO Box 460760
S.F., CA 94146-0760

OUT JANUARY 20TH ⇨



A 40 page reprint of all the articles and germane columns from MRR's "Major Label Issue" (now out-of-print). It will be available in stores for 50¢, or by mail order from us at the following prices:
$1.00 U.S., Canada & Mexico
$2.00 South America & Europe
$2.50 Asia & Australia
If you are interested in obtaining quantities to resell or give away, call us up and we'll work out bulk discounts.